VOGUE

APRIL 1



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VOGUE

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There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

APRIL 1, 1956

COVER



PENN

Big new hat blooming with some of the prettiest flowers in the world—prettiest roses this side of a Fragonard painting. The hat itself, rough yellow straw with a deep-set crown, a rippled brim. By Sally Victor. Also at Hudson's; Famous-Barr; I. Magnin. Earrings by Bergère: Bonwit Teller. Flower-soft lipstick shade: Yardley "Rose Coral."

FASHION

73 Vogue's eye view: How does your garden grow?
74 New big hats, brimming with flowers
76 How flowers make the fashion
82 Four fashions for the next six months
86 Beautiful dressmaker hats: Paris-America news
88 Paris ideas in America now
96 Miss Gladys Cooper: her fashion ideas
118 New coats: when it rains, they shine
120 Brief coats: over-all news
122 Turquoise jewels among the new coats
124 Overnight news: sachet-flower nightgowns, peignoirs
128 News in knitted cotton—buy of the decade
132 Vogue's printed and perforated Patterns, travelling now
134 London fashion-news, ready in America
136 Good buys: good for six months

IN VOGUE FOR MEN

100 The men's pages—summer basics from Italy

FEATURES • ARTICLES • PEOPLE

57 "Take a House—Anywhere." By Thyrza B. Fowler
92 "Procession of the Mysteries." By Herbert Kubly
94 The 100th Anniversary of the First Charity Ball
96 Miss Gladys Cooper of "The Chalk Garden"
103 "Two-Thirds Innocent." By Patrick Campbell
104 People Are Talking About . . .
105 Igor Markevitch
106 The Flowered Circus by Marcel Vertès
116 "My Fair Lady": Julie Andrews and Rex Harrison
117 "Brothers, I Presume?" By Senator John F. Kennedy
138 Gossipy Memo on Travel

DECORATING SECTION • ENTERTAINING

108 The flowered apartment of the Hervé Alphands
109 A plan for expansible parties
112 Ideas for mixing real and unreal flowers
146 Fourth in a series on food, by Sophie Kerr

BEAUTY

80 Next fashion in coiffures—shaping up now
151 Discoveries in beauty

DEPARTMENTS

58 Vogue's Travelog
60 Vogue's School and Camp Directory
66 Shop Hound

Vol. 127, No. 6. Whole No. 1966



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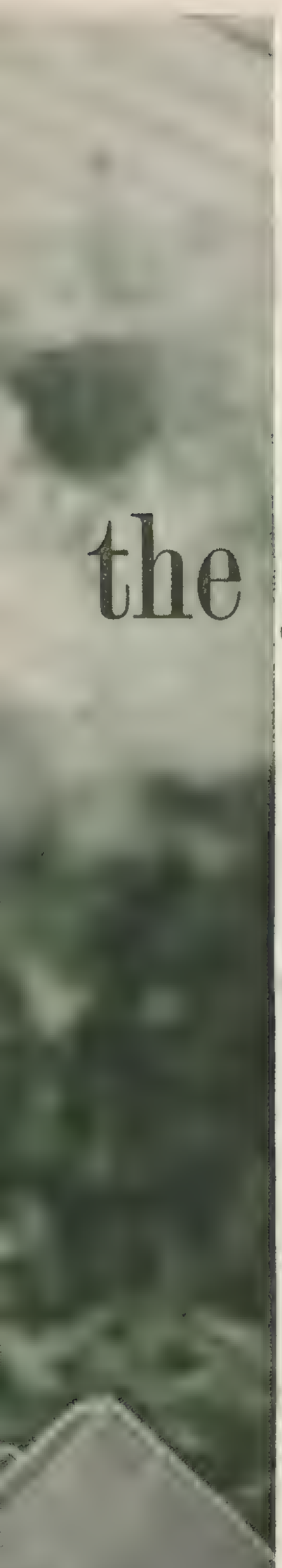
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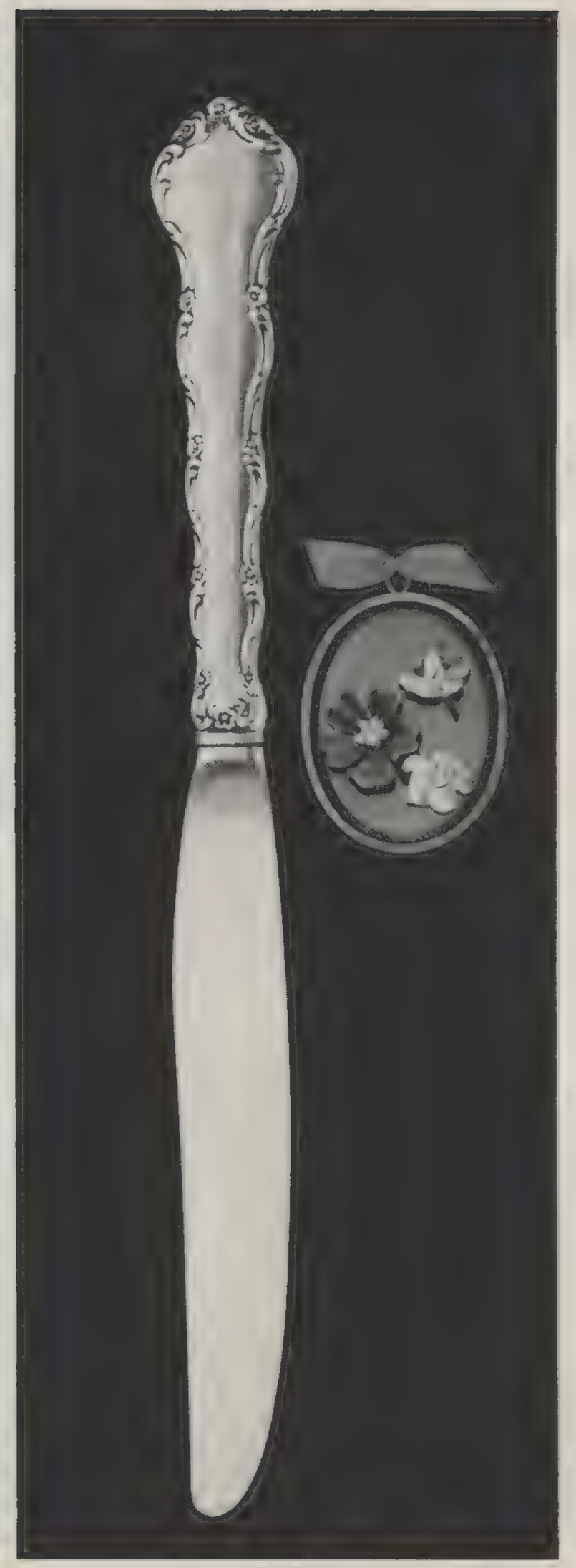
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The difference is there—and it's wonderful!

It starts with styling so fresh and new that you experience a lift in your spirits every time you step into your new Dodge. The sweep of soaring Jet Fins is an invitation to adventure.

Then there's the "Magic Touch" of Dodge push-button driving: *Mechanically-perfect*—the surest, safest way to drive ever developed.

You discover a new kind of power . . . surging *break-away power* from the Super Red Ram V-8 that blazed a trail of records on the Bonneville Salt Flats *no other car* has ever equalled.

There's a world of difference in the *feel* of Dodge *full-time* power steering, the *feel* of Dodge *Safe-Guard* power brakes, the *feel* of the gliding *Oriflow* ride that adjusts automatically to every road condition.

It's all different—the *bigness* of this new Dodge, the roominess and comfort that actually exceeds cars costing a thousand dollars more.

Won't you take time *this week* to discover the wonderful difference in Dodge? It can all be yours in the superb Coronet Series—full-size, full-styled, full-powered—yet priced right down with the "low price field."

New '56

DODGE

VALUE LEADER OF THE FORWARD LOOK

The New Fashion



Wembley Tyrolean Ties...

especially designed to go with the new nubby and surface-interest suits

Wembley Tyrolean Ties . . . These richly textured ties of woven and printed yarn-dye fabrics are the latest in fine tie construction.

Their fresh new designs and colors reflect the spirit of the rugged and fun-loving Tyrolese. $2

Copyright 1956, Wembley, Inc. *Wembley Ties available at better stores in U. S. and Canada*

in Tie Fabric...



Takes the guessing out of dressing

The Wembley Color Guide

On every Wembley Tie . . . and only Wembley Ties



Wembley Ties are seen wherever smart men gather.



YOU CAN RELAX...THIS IS ARNEL*

TRIACETATE

This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance.

Arnel and cotton in three enchanting dresses with a heartwarming story

They are all, you see, woven with that remarkable new Celanese *ease-of-care* fiber, Arnel. Combined with cotton, it turns into the *coolest*, *prettiest*, and *most practical* fabric of the season. It *can be washed* in an automatic washer. It needs the barest touch of an iron. And it stays as colorful and cheery as it looks right on these pages. Celanese Corporation of America, New York 16.

Fabric by Cohama, dresses by Mr. Mort. All three dresses in lemon, mint, or beige, Arnel-and-cotton. All in sizes. 5-15 Each about $30.00, at Saks Fifth Avenue, New York and all stores; Jenny, Cincinnati; Montaldo's, Richmond and all stores; Neiman-Marcus, Dallas; Dayton's, Minneapolis.

*Reg. U. S. Pat. Off.



Celanese

NEW EASE-OF-CARE TRIACETATE FIBER

... crowns every coiffure
with the loveliness of the loved







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KIT OR CASE . . . FOR JACK AND JILL

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it imparts a whisper softness, a willing obedience to the hair . . . dresses
but does not discolor gray or blond hair. Professionally preferred . . .
recommended for home use between appointments with your beautician.

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Most Spectators about $17.95 . . . Write
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GOWNS BY JAY THORPE

Some things a mother can't tell her daughter...

You can ready her for the typical male habit of forgetting important dates like birthdays and anniversaries. Or warn her against pursuing even an honest difference of opinion in the morning.

But how can you tell her she'll receive from her friends only about *half* the sterling she's expecting? Best to keep quiet and decide this will be *your* gift; not just sterling, but a complete set of Gorham Sterling.

A mother *can* tell her daughter how important a well-set table can be in making a favorable impression. And, of course, mothers for 125 years have known that "Gorham" means the *finest* in solid silver even though it is not so expensive as you might imagine. There are more Gorham patterns to choose from than in any other make—and a Gorham service can be matched or added to even years and years later!

A complete place setting—consisting of knife, fork, spoon, soup spoon, spreader and salad fork, —can be purchased for as little as $29.75*. Settings for 8 in an attractive wood chest start as low as $238*. Why not plan to take your daughter to your nearest authorized Gorham jeweler or department store? When she selects the pattern she likes best, you will find convenient budget plans that give you as long as a year to pay. Let her start her new life by living with the best—Gorham Sterling.



A Gorham Exclusive... made from a seamless sterling tube the Gorham knife handle will resist denting if accidentally dropped. It is completely watertight—there are no seams to open or discolor. Washing in the hottest water will not loosen the blade.

Gorham STERLING

America's Leading Silversmiths Since 1831

125th Anniversary

*PRICES INCLUDE FEDERAL TAX. PRICE SUBJECT TO CHANGE WITHOUT NOTICE.

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This is Victor Lebow, architect of an idea.

He believes that women not only appreciate good taste in men's clothes—they *influence* it. He designs Lebow Clothes with this idea uppermost.

The Comosilk suit he is wearing exemplifies a few of his fashion innovations—the slim and trim line of the jacket, the slanted pocket, the cuffed sleeve. In fact, the renaissance of silk suits for men began several seasons ago as a Lebow idea.

Lebow Clothes are now being shown in America's finest stores.

The Lady Says, "Yes . . . he wears Lebow Clothes."

Jr. Flair by SPORTLANE has a way with these sparkling cottons by EVERFAST®

. . . made crease-resistant by EVERGLAZE®



BEST & CO.
Fifth Ave., New York 22, N. Y.

BONWIT TELLER & CO., *Phila.*
BRAMSON'S, INC., *Chicago*
BURDINE'S, INC., *Miami*
FAMOUS-BARR CO., *St. Louis*
JOHN GERBER CO., *Memphis*
THE HALLE BROS. CO., *Cleveland*
THE MAY CO., *Los Angeles*
And other fine stores.

Enchanting summer cottons that go dancing all season long and keep on looking lustrous and fresh!

Falling leaves in blue, rose red, or violet make a pretty pattern on smooth white polished cotton. About $30.

Everybody loves white coin dots...and these sparkle on maize, delft blue, turquoise, or pink. About $25.

Both in sizes 5 to 15.

cotton at its fashion finest



Here's the pitch – black
but a cashmere cardigan (any color)
tops off summer dresses
as nothing else can.

BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MANUFACTURERS OF KNITTED GARMENTS

Pringle of Scotland

Doctor Develops Home Treatment That

Gently draws out blackheads

By Claire Hoffman

A LEADING New York dermatologist has developed a simple medicated home treatment that "draws out" blackheads in a matter of minutes.

I saw it demonstrated recently on five women and two teenage boys. The results were almost breath-taking. Blackheads were simply wiped off and many could be seen on the cleansing tissues and wash clothes that finished the treatments.

But this wasn't all! I saw enlarged pores reduced, and rough, muddy complexions made cleaner, clearer and smoother-looking. In the case of two older women, I saw flabby, sagging skin tighten and wrinkles flatten and fade... After seeing these results, I can well understand why so many beauticians are now acclaiming this doctor's treatment as a remarkable and important beauty discovery.

Anyone Can Use It. The treatment starts with a thorough skin cleansing. A special laboratory-developed *whipped* cleansing cream is used that takes off not only surface dirt, but also softens and loosens pore-caked grime with its emollient action. It liquefies as soon as it is applied and literally floats the dirt right off your face.

After this is tissued off, a delightful mint-scented cream is applied. Within 2 or 3 minutes an absorbing agent called *Argilla* dries and turns this specially medicated cream into a plastic-like masque. As it firms and hardens, its suction action draws on waste matter in the pores... In 8 or 10 minutes you simply rinse the masque away with lukewarm water. When you wipe your face, you can see blackheads and other pore "filler" actually come off on your washcloth. And your skin feels clean — really clean — and refreshed and smooth, like velvet!

Pore Sponging and Closing. The third step in the treatment is an exhilarating application of a unique antiseptic astringent—a facial "mint julep" that sponges and tightens emptied pores and leaves a protective invisible film that helps guard your skin against dust, dirt and bacteria for hours and hours.

Nothing Else Like It. Even after a single treatment, women who have been troubled by blackheads for years see a marked improvement. Many find it hard to believe their eyes. Some blackheads just rinse away. Others are softened and made ready to be drawn out by future treatments. Enlarged pores appear to be smaller. The skin looks smoother and firmer — feels fresher and more *alive!*

In short, after a single treatment taking only 15 minutes, you can expect to see results that normally you would not dare hope for even after many weeks ...But don't expect everything at once. Damage done by years of neglect can't be undone in a day. Yet with 3 or 4 treatments a week, you may confidently look forward to startling complexion improvements within 30 days. Then one treatment a week—or every second week — will probably be all your skin will need to keep it clear, lovely and healthy looking.

The medically developed products used in this treatment are manufactured and quality-controlled by QUEEN HELENE. They are *Queen Helene Whipped Cleansing Cream, Queen Helene Medicated Masque* and *Queen Helene Penetrating Astringent.* The three items are sold as complete skin and beauty kit for 3.98 plus tax. Quite a bargain when you think of what it will do for a person's good looks—and self-esteem!



Blackheads "Wipe Off" in Minutes After This Simple Treatment

1. First apply *Queen Helene Whipped Cleansing Cream.* This liquefies instantly on your skin and softens pore-caked dirt with its rapid emollient action. You tissue off all but a thin film which prepares your face for the masque.
2. Now smooth on the *Queen Helene Medicated Masque.* As the absorbing agent, *Argilla,* in this plastic-like cream makes it harden into a masque, its powerful drawing action gently pulls out blackheads and other pore impurities.
3. After about 8 or 10 minutes, rinse off the masque with lukewarm water. Then apply *Queen Helene Mint Julep Astringent* — a special penetrating antiseptic that helps close emptied pores, tones up your complexion, and gives protection against dirt and bacteria for hours.

IN ONLY 15 MINUTES the gentle "suction action" of your Queen Helene Treatment draws out blackheads... and without any digging or squeezing.

THESE RESULTS ARE GUARANTEED

Examine your face before and after treatment. You should see a startling difference. Some of the blackheads should be gone and others loosened for removal by future treatments. These results are guaranteed or *your money will be refunded.*

all these items **3.98** Plus tax (Enough for 33 Treatments) Economical Size **5.95**



PARA LABORATORIES SALES CORP., Dept. H-609
34 Hubert Street, New York 13, N. Y.

Please rush me by return mail my complete Queen Helene 3-Way Skin Treatment, including: 1. Laboratory Developed Cleansing Cream. 2. Medicated Mask Cream. 3. Astringent.

I will pay postman low introductory price, plus postage and handling. If I don't see definite improvement in my skin after just one 15-minute treatment—if Queen Helene doesn't do for my skin everything you have led me to believe it will do. I will return unused portion within 10 days for my money back. (Check Size Desired)

☐ **$3.98** size (Plus Fed. tax). Enough for 33 home treatments at less than 13c a treatment.

☐ **$5.95** economical professional size (Plus Fed. tax). Enough for 66 home treatments for one person—enough for 33 home treatments for 2 persons, at less than 9c a treatment. (You save $2.01.)

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In Canada send to 60 Front St. West, Toronto
Same Price—No Tax



Exquisite Form gives you X* APPEAL

(X = GLAMOUR PLUS COMFORT)

The most fitting Bra for a fabulous blouse ... FLOATING ACTION with action-free tangent straps!



For pure bliss under *any* blouse, you need the gentle beauty-lift of a Floating Action bra. The fabulous tangent straps hold up the *whole* bra (*not* just the cups!) because they're cleverly anchored at the sides. That's why you never have a whit of strain on bosom or shoulder. That's why your rounded, uplifted curves *stay* up, even when you whirl, twirl, bend or stretch. So for new X* appeal in your new Spring finery . . . try Floating Action, *soon!*

Bandeau and longline styles in luxurious fabrics for day and evening.
Shown: white cotton broadcloth bandeau; A, B, C cups, ***$2.50*** — D cup, $3.50.

Exquisite Form
*brassieres give you X*appeal*

AT YOUR FAVORITE STORE. OR WRITE TO DEPT. V-4, EXQUISITE FORM BRASSIERE, INC., 159 MADISON AVE., N. Y. C. FOR NEAREST STORE.

Sweaters by Rembrandt



Look for beautiful "Ban-Lon" sweaters at fine stores everywhere. And look for the distinctive properties which put these wonderful sweaters in a class by themselves: *kitten-softness* • *no fuzzing problem* • *easy, dependable washing* • *quick drying without blocking* • *no shrinking or stretching out of shape* • *lasting good looks*

Ban·Lon® textured YARN JOSEPH BANCROFT & SONS CO

the test is in the touch

LUXURIOUS Ban·Lon® SWEATERS

® Reg. J. B. & S. Co.



The glow of spring fashion—
lustrous simulated pearls,
every other one webbed lightly with golden accents.
In shades of pink, blue and pearl.
2 strand choker...$5.00, 1 strand choker...$3.00,
Cuff bracelet...$3.00, Earrings from $2.00.
At better stores everywhere. Prices plus tax.

The Richelieu label is your guarantee

For the name of the store nearest you, write:
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Secret of sculptured fit
throughout the fashion world *Lastex*®

an elastic yarn manufactured exclusively by

US RUBBER **United States Rubber**



GIVENCHY
DESIGNS FOR McCALL'S

We've signed up Givenchy for our very own! He'll design patterns only for *you*, our customer! No dress department, no other pattern book, not even Givenchy's own Paris salon will have this enchanting dress or any of his other creations for McCall's. This dress is just a foretaste of the lovely Paris-designed McCall's fashions to come. Givenchy suggests you make it of lighthearted pique—or perhaps of dreamy organdy. These finer fabrics are at good stores everywhere—and so is the McCall's Catalog. Go pick out your own Givenchy creation today!

McCALL'S PATTERNS, 230 Park Ave., N.Y.17

PRINTED PATTERNS



there's a time and a place

for all three sheers...in today's lovely stockings of Du Pont Nylon

Here's a hint on how to get the most from your stockings. Simply wear the sheer that's right for the occasion. Today's nylons are being made for the uses you'll give them—and sold by use names such as Walking Sheers . . . Dress Sheers . . . Evening Sheers. Next time you buy your nylon stockings, remember to buy them to suit the occasion.

DU PONT
REG U.S. PAT OFF

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

DU PONT NYLON

Du Pont makes nylon fiber . . . does not make the hosiery shown here.

Henry Rosenfeld fancies you in these graceful Wamsutta® cottons. Left: a breeze of "Woven Dotted Sheer"*, fine all combed cotton in navy, avocado, black and red—all with white woven dots. Right: a Wamsutta® "Ribbon-Stripe Voile Print"* with bouquets of pink, periwinkle, or turquoise flowers on white. Both superb fabrics boast the famed "Good Conduct"® finish for crease-resistance, and "little-iron" care. Both, sizes 8 to 18, about 15.00.



*TRADEMARK

Wamsutta®

WAMSUTTA MILLS
1430 Broadway, New York 18, N. Y.
Division of M. Lowenstein & Sons, Inc.

For stores carrying these Henry Rosenfeld dresses see page 146.



Piqué was never like this / AVISCO is the reason

The freshest, cleanest look ever loomed in white! Avisco is the reason.
Avisco acetate and rayon fibers keep the freshness of bird's-eye piqué
but translate it into an entirely new and inviting softness.
The pigskin-belted dress by Claire McCardell, in an Avisco Original Fabric, $45.

BONWIT TELLER, NEW YORK
RANSOHOFFS, SAN FRANCISCO
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JULIUS GARFINCKEL & CO., WASHINGTON, D.C.
FOR OTHER FINE STORES WRITE DEPARTMENT V-4,
AMERICAN VISCOSE CORP., 350 FIFTH AVENUE, NEW YORK 1, N. Y.

TAKE A HOUSE - ANYWHERE

By Thyrza B. Fowler

My husband and I think we have found the perfect way to escape the irritations of travel abroad—crowded hotels, living out of suitcases, and worst of all, a "schedule," which, during the great tourist crushes of July and August may send one home gasping frantically, "Oh, no, we didn't stop there; we had to keep to our schedule—one day lost, and we couldn't get a room."

Our solution—which we have practised with enormous pleasure for twenty years—is simply to rent a house, large or small, or an apartment, and live in one place for a month or two. The house should be complete with silver and linen and, most important of all, the servants who belong there. "What, keep house?" my friends exclaim. But it couldn't be easier. Each time we have done it, in fact, it has been a huge success, and we find that it costs no more, and often less, than the equivalent rooms and meals in a first-class hotel. Think of the joy of unpacking one's bags and having them taken away and out of sight, of having breakfast brought without ringing the bell with the picture of a waiter on it or trying vainly to get room service on a house telephone. Delicious meals appear with no poring over menus and no waiting afterwards for the bill, and daily tipping for small services is eliminated. This is being "at home abroad."

Our first venture, many years ago, was an apartment in Florence. We heard of it by chance from a friend in Venice. "Where shall we stay in Florence?" we asked him, and we were charmed by his answer. "I think old Contessa M. is going to visit her brother in Paris. She might let you have her apartment. I'll write and find out." And so it was arranged. The Contessa set off and we moved in—two big bedrooms, with old Italian furniture and great beds covered with old brocade, two *salons* full of the Italian version of Louis XV commodes and chairs, sofas with lots of small pillows, and little tables covered with snuffboxes and *bibelots* of every kind. I still remember how pleasant her servants were and what good care they took of us and of the Contessa's possessions. I remember soufflés fluffed high and cool, amber wines, and delicious zabaglione, that sweet custard flavoured with Marsala that is a favourite Italian dessert.

How pleasant, my husband and I both agreed. So for many years, whenever we have gone abroad, we have taken a house or an apartment and settled down. We look back now on having lived in fourteen houses in different parts of the world, two apartments and a houseboat. The houses were in London, Scotland, Ireland, Sussex, Paris, Cannes, Antigua in Guatemala, and Bermuda; the apartments, in Rome and Florence. The houseboat was on the Nile; and there are still some for rent.

In London, it always seems to be easy for Americans to get houses or apartments. At the time of the Coronation, London was full of Americans in lovely houses, eating off Lowestoft and drinking tea out of Crown Derby. The owners had vanished, leaving everything in perfect order. We liked particularly—in London—a square red brick house in Little College Street in Westminster where we spent three months. It was on a corner, and from my large grey bedroom I could see the Thames, slipping by at the end of the street. Big Ben boomed the hours right beside us, and nearby were Westminster Abbey and the Houses of Parliament. In the large dining room a curious steel floor reflected candlelight like old pewter; and best of all, there was a library full of books, and often a coal fire burned brightly in the brass grate. From an old woman who had a stand at the corner of the street near the river, we bought great bunches of spring flowers—daffodils and tulips and lilacs.

While we were in London my husband was riding his own horses in a succession of steeplechases, of which the culmination was to be the Grand National at Aintree. For this event the family converged on us, and we all felt that after the great race we would like to go to some quiet place in the country for Easter. Personally, I thought that my husband, who had already cracked several ribs and broken the bones in one hand, would probably be in a hospital, but in England one does not give expression to such fears. "I'll see if I can get Rosa Lewis' house in Jevington," he volunteered, and soon it was all arranged.

Rosa Lewis was one of the famous characters of London—a Nell Gwyn, who started life as a cook in a great house, and who by her beauty and wit soon attracted the admiration of a succession of distinguished gentlemen, who showered her with gifts of all kinds. One of the gifts was the famous Cavendish Hotel on Jermyn Street, where she presided for many years. "A gift from the Crown," she used to say. Another was this house in Jevington, set in a fold of the Sussex Downs. Never did a more respectable family party set out to occupy a *nid d'amour*. It turned out to be a low white farmhouse, full of old furniture and old prints, with a huge fireplace at the end of the big living room, and comfortable chintz sofas and chairs. When we went up the stairs to our little white bedrooms, we hit our heads on black oak beams

Rosa had always been like Robin Hood, entertaining young men lavishly at the Cavendish and charging them little or nothing, making it up on more prosperous customers. When the day of our reckoning arrived, she had evidently decided that any man who rode his own horse in the National must be enormously rich. So to the agreed rent she added the price of enough coal for a year, cases of champagne, peach-fed hams, *(Continued on page 59)*

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ARIZONA

PATAGONIA

Circle Z Ranch. South of Tucson in scenic Border country. Ideal climate. Superb riding. Swimming, tennis. Children welcome. Brochure on request.

TUCSON

Westward Look ranch inn. Luxurious resort in desert foothills. Riding, heated pool. Amer. plan, all year. Rt. 6, Box 250, Tucson, Ariz. 3-2591.

ARKANSAS

HOT SPRINGS NATIONAL PARK



Arlington Hotel & Baths

Occupational fatigue, arthritis and high blood pressure yield to the magic touch of these supreme radio-active waters in our complete Bathhouse right in hotel. Go direct from your room in robe and slippers. Golf, riding, night spots. Lake and stream fishing. Excellent cuisine. Social diversion. For folder and rates address R. E. McEachin, General Manager.

COLORADO

GRANBY

Shadow Mountain Ranch. Completely modern. Fishing, riding, entertainment. Delicious food. Write for folder, rates. Norman Wilson, Owner.

GRANT, PARK COUNTY

Tumbling River Ranch—A luxurious dude ranch. Magnificent scenery, many ranch activities & warm Western welcome await you. Reasonable rates.

CONNECTICUT

MIDDLEFIELD 10 (ON LAKE BESECK)

Happy Acres. Informal mountain-lake resort for young marrieds & singles. Sandy beach, pool, all sports, dancing. Duncan Hines recommended.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

MAINE

BELGRADE LAKES

Belgrade Hotel & Cottages. Modern. Private golf, lake front. Fishing, sports & social activities. Rooms $5-$11 a day. Popular priced meals.

BETHEL

Bethel Inn. Exceptional. Finest cuisine. Own 9-hole golf course, tennis. Private Beach Club. American plan. Early June to Mid-Oct. Bethel 15.

CAMDEN

Whitehall Inn. Distinctive inn in seacoast village. Golf, Boating. Active summer community. Rec. by Duncan Hines. June 27-Sept. 10.

KENNEBUNK BEACH

The Narragansett by-the-Sea. On beautiful, sandy beach. All Sports. Lawn Luncheons. Delicious Maine meals with lobsters, sea food. Write Box 82.

OGUNQUIT

Ogunquit. Famous summer vacation center. Smooth, uncrowded beaches, numerous activities. For folder write Publicity Bureau, Ogunquit 14, Maine.

Mexico, gay and serene

In vivid Mexico with its good steady climate, with its walk-do-not-run way of life, and houses so beautifully clean because the Mexican servants wash and wash, there is something for everyone: bullfights and art exhibitions in Mexico City; ritual dances lasting three long days at Tepotzlán; sulphur baths at Tehuixtla; the sun-washed cathedrals in high Cuernavaca; the Mayan ruins in Yucatán; the brilliant bedlam of the markets at Cuautla; the art colony in the mountains at Taxco; and swimming, in the little bay at Puerto Marqués near crowded Acapulco, or at the magnificent hacienda of Vista Hermosa, where a pool lies under ancient arcades.

MAINE

ISLE AU HAUT



Point Lookout Club

Tennis, hiking and fishing, salt and fresh water swimming, a shallow pool for children, simple living, cool nights with open fires. No telephone. Address inquiry P.O. Box 1422, Boston, Massachusetts.

ROCKWOOD (MOOSEHEAD LAKE)

The Birches. Distinctive cabin resort. Luxurious comfort in primitive setting. Sports, social activities, famous cuisine. Owner Oz Fahey, Tel. 2151.

MASSACHUSETTS

ANNISQUAM (GLOUCESTER)

Annisquam Inn. Small, gracious. Glorious view, pvt. sandy beach, boat trips, fishing, artist colonies. Mid-June—mid-Sept. From $64 a week A. P.

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The Northfield. Your favorite sport on our 250 acre estate. Perfect comfort, good food, informal social program. Open all year. Picture folder.

EDGARTOWN



Harborside Inn

Old New England mood is combined with modern convenience at Inn and famous Captain's Houses on picturesque Martha's Vineyard Island. Enjoy sailboat fleet, deep sea fishing, all other sports. Modern Boathouse Bar, breathtaking Seaside Gardens, bright, well-appointed rooms. Dancing nightly. Terrace Dining Room is Island's favorite for superlative food. Write for Color Booklet V2, Harborside Inn, Edgartown, Mass.

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Harbor House. Nantucket's only European plan hotel. Superior modern accommodations. Telephone Nantucket 1500 or in New York: MU 2-4300.

OSTERVILLE 9 (CAPE COD)

East Bay Lodge. Restful surroundings. Fun and companionship with congenial families. All sports. $12 up daily inc. superlative meals. Lounge. Folder.

MASSACHUSETTS

NANTUCKET



Nantucket Island

June is perfect on this romantic isle 30 miles at sea only 1 hour by air from N. Y. or Boston. Miles of white sand beaches, surf bathing, all your favorite sports, entertainment galore. Modern Hotels, Inns, Guest Houses. Excellent Restaurants. Free illustrated booklet. Nantucket Information Service, Nantucket 5, Mass.

MINNESOTA

GRAND MARAIS (GUNFLINT TRAIL)

Gunflint Lodge, A.A.A. & Duncan Hines Recommended. Fishing, boating, water skiing, hiking, swimming. Canadian Border-Northwoods Hospitality.

NEVADA

LAKE TAHOE

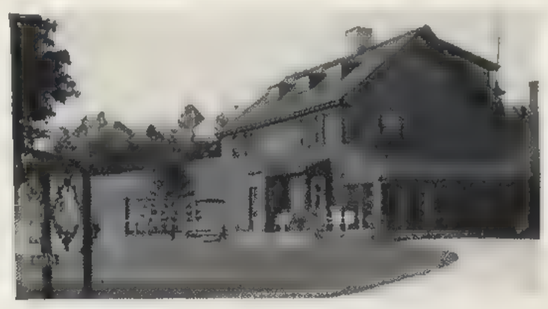
Glenbrook Inn & Ranch. Our own golf course, horses, tennis, sand beach, rodeos. One hour from Reno. Amer. Plan May-Oct. Glenbrook, Nev.

NEW HAMPSHIRE

FRANCONIA

Forest Hills Hotel & Cottages 200 acre estate, private golf course, swimming pool, riding stables, Cocktail Lounge. Tel. Franconia (N.H.) 3-6111.

JACKSON



Whitneys' in Jackson, N. H.

A charming Inn of comfort and good cheer nestled at the foot of Black Mountain. Rooms, Cottages and Motel. Good trout fishing. Private swimming pond with sandy beach and diving pier. All seasonal sports, fun with congenial company. Approved by A.A.A. and Duncan Hines. Open all year. Folder H, K. Whitney.

NEW JERSEY

ATLANTIC CITY

Hotel Dennis. On the sea. Near N. Y., Phila. Luxury service for family relaxation all year. Reasonable rates. E. & Mod. A. plans.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

PRINCETON



Princeton Inn

Inviting country inn overlooking acres of rolling countryside. Comfortable guest accommodations, delicious food, charming Early-American atmosphere. Situated midway between New York and Phila. Adjoining beautiful Princeton U. campus. Quiet, gracious setting. 100 attractive rooms. Cocktail Lounge. Write or phone for rates, reservations. G. Bland Hoke, Mgr. PR 1-5200.

NEW YORK

NEW YORK CITY



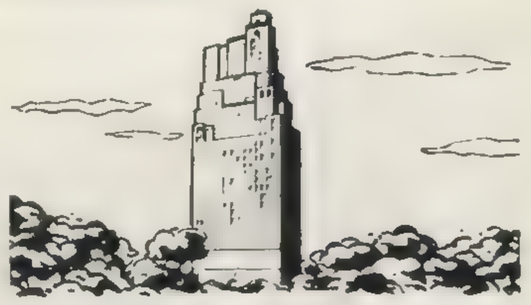
The Barbizon

New York's most exclusive hotel for young women is the favorite residence for young women with good backgrounds who are determined to achieve success in New York. Numerous intellectual and recreational facilities in addition to a fashionable address. From $3.75 daily. Weekly on application. Write for booklet T, The Barbizon, Lexington Ave. at 63rd St., N. Y.

NEW YORK CITY

The New Weston. Madison Ave. at 50th St., at the center of business and social life. Weston Court, English Lounge and Restaurant. A Knott Hotel.

NEW YORK CITY



St. Moritz on-the-Park

Manhattan's choice year-'round location with Central Park at the door. "New York's only truly Continental Hotel" provides luxurious, air-conditioned accommodations and sensible prices. Close to shopping, entertainment, midtown business and The Coliseum. World-famous food in the Cafe de la Paix and Rumpelmayer's. Color brochure 6 on request. 50 Central Park South. Charles G. Taylor, President.

NEW YORK CITY

The Westbury. Madison Ave. at 69th St. Distinguished clientele. Attractive rooms & suites. Famous Polo room—bar and restaurant. A Knott Hotel.

PENNSYLVANIA

EAGLES MERE

Crestmont Inn. Family cottages, pleasant rooms. Superb cuisine. Sports. 2200-ft. altitude in scenic Alleghenies. Opens June 15.

HERSHEY

Hotel Hershey and Cottages. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Managing Director

MOUNT POCONO 30

Skyline Inn. Fun for the family atop the Poconos. Heated pool, all sports, cocktail lounge, dancing. Fine rooms, meals. Free color booklet.

PENNSYLVANIA

EAGLES MERE



The Lakeside and the Forest Inn

Famous family resorts, in the heart of the cool Alleghenies! Swimming, sailing, fishing on your own private Lake of the Eagles. Golf on a beautiful 18-hole course. Riding, Summer Theatre, dancing . . . and delectable food. Supervised children's play. Within easy reach, over excellent scenic highways! Season: June 15-September 10th.

ECHO LAKE (POCONO MTNS.)



The Club, Vacation Valley

Poconos 700 acre informal Honeymoon-Holiday Resort. Deluxe private cabins or rustic cottage rooms. Meals. Orchestra in $100.000 Club. White Sand beach. Boats. Canoes, Water Skiing, Tandem bikes, Riding, Tennis. Good 9-hole Golf Course. Late Sleepers' Breakfast Bar. $59-89 weekly per person. Discount rates NOW thru early July. Write for Vacation Booklet or Honeymoon Brochure: Vacation Valley, Echo Lake 8, Pa.

SKYTOP



Skytop Club

Golf on a thrilling 18-hole course, "High in the Poconos." Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon booklet, Skytop Club, Box 21, Skytop, Pa.

TAFTON

Lenape Village. Mountain Lake resort for the whole family, sky-high in the Poconos. Sailing, fishing, all sports. Honeymooners special rates.

VERMONT

AVERILL

Quimby's Club & Inn, in Vermont's "Northeast Kingdom," Quebec border. Memorable dining, cottages, beaches, sail, swim, tennis, fish.

BRANDON

The Adams. Distinctive modern cottages, exceptional food. In Green Mts. Restful. May 15-Oct. 15. Duncan Hines & AAA. Erica & Bob Adams.

VIRGINIA

HOT SPRINGS



The Homestead

On its own fabulous 17,000-acre estate in the Virginia Alleghenies. The Homestead offers a kind of vacation different from anything else in the world. Service is superb. Top-notch facilities for golf, tennis, swimming, riding, skeet and other sports, all in lovely mountain scenery. An outdoor pool and supervised playground make family vacations here more enjoyable than ever. Write The Homestead, Hot Springs, Virginia.

VIRGINIA

IRVINGTON



The Tides Inn

Season opens April 12th. If you enjoy informal elegance in a colonial atmosphere, you will love our charming Inn. Our yachts, food and other facilities (including a sporty short golf course) are rapidly becoming world famous. But the most intriguing part of The Tides Inn is the interesting people who help us make it "America's Most Unusual Inn." Write or call direct IDlewood 8-2600. N.Y. reservations office LOngacre 5-1114.

WEST VIRGINIA

WHITE SULPHUR SPRINGS



The Greenbrier

Where The Vacation Season Never Ends. You will thrill to the beauty that surrounds you on 6500 acres of America's premier year-round resort hotel. Delightful climate, perfect for golf on our three championship courses, tennis on five fast courts, riding over 200 miles of picturesque trails. Indoor swimming pool, badminton, skeet shooting, hunting & fishing in season. Congenial social life. Dancing nightly. Write.

BERMUDA

PAGET

Elbow Beach Surf Club. Bermuda's Only oceanside Hotel. See Your Travel Agent or Rep.: R. F. Warner, N. Y., Boston, Chi., Wash. & Toronto.

WARWICK



Belmont Manor Hotel

Enjoy the Belmont Manor Hotel for as little as $10 a day . . . championship 18 hole golf course at the door, swimming in the Sapphire Pool or at smart south shore beach, sailing, fishing, tennis, dancing nightly, easily accessible by ferry to shopping in Hamilton. True Bermuda charm, superb food and excellent service, cottages available. See your travel agent or write Oliver-Kermit, 521 Fifth Ave., N.Y.C., MU 7-6296.

CANADA

MONT TREMBLANT, P.Q.



Mont Tremblant Lodge

This famed French Canadian village resort is a story-book vacationland, 6000 acres in the scenic Laurentians on a sparkling 10 mile lake. Swim, sail, ride, golf. All weather tennis courts. Dancing, cocktails, superb cuisine. Supervised play for children. Moderate summer rates. 90 miles from Montreal. Reservations: Mrs. J. B. Ryan, Mont Tremblant Station, P.Q., Canada.

CUBA

HAVANA

Hotel Vedado, Havana's newest city Resort Hotel. Swimming pool and completely air conditioned. Color brochure and rates sent upon request.

TAKE A HOUSE—ANYWHERE

(Continued from page 57)

and a variety of other delicacies, none of which we had ever consumed. My husband protested, and after a few days he received this note: "How can you be so cross with a funny old thing like me? I hope the enclosed will satisfy you." The "enclosed" was a cheque on the Bank of England for a million pounds. So all ended in laughter, and my husband's friendship with Rosa, begun in World War I. when he was in the Royal Flying Corps, continued until her death.

In Rome, a crowded and noisy city, our apartment was in an old *palazzo* in a little square, where mysteriously there was very little traffic or noise. It had a huge *salon*, with a painted ceiling, old Italian furniture, two small bedrooms and a rather primitive bathroom. A cheery old maid took care of us; every day at dawn she went to market, coming back with a string bag bulging with artichokes and peas, chickens, sweet smelling herbs, and fruits of all kinds. At home she shuffled about in felt slippers, cooking excellent meals and keeping us and everything else in order.

Then there was the house in Paris, near the Bois, and another year we thought we would like to go to Scotland. My husband heard of a small place near Fort William, with a little shooting. "A dogging moor," it was called. So one day, in early August, we drove in torrents of rain to a rather forbidding square house and went in to find smoke pouring out of the living-room fireplace. "This one will be a failure," we thought. But a dignified butler, whom we had brought from London, immediately climbed up on the roof and fished three black objects out of the chimney. "Rooks, Madam," he announced solemnly. "Now it will burn properly," and it did. We loved every minute of it, walking over the moors and shooting grouse that rose with a whir from the purple heather, and later returning to glorious teas of oatcakes and scones and heather honey in front of our brightly burning fire.

Since then we have had three other houses in Scotland, the last one only a year ago. Set in

(Continued on page 154)



VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N. Y. 17, or call LE 2-7500

Travel

WESTERN CARAVAN & RANCH

Boys, Girls. Ages 14-19. Motor cross-country camping tour. Wyo. ranch—10 days; Mexico City, New Orleans, Natl. Parks, Salt Lake City, Hollywood, San Francisco. 8 wks. 10th yr. Booklet. **Mr. & Mrs. T. G. Mellotte, 9 Claremont Ave., Maplewood, New Jersey.**

SITA ADVENTURE TRAILS

Low-cost student tours to "Everywhere" with world's largest educational travel organization. Co-ed 14-21. The West from $390, Europe from $499, Orient from $978. 23rd yr. Also college credit trips. Booklet. **SITA, 545 Fifth Ave., N. Y. 17, N. Y. MU 2-6544.**

ADLER EXPEDITIONS

For Teenagers, 14-18 years. Trips to West Coast and Canada starting from different regions in the country. Safe, reliable, supervised. Write for details, stating age, to: **120 Boylston St., Boston 16, Mass. or 5253 Borden Avenue, Montreal, Canada.**

TURQUOISE TRAIL

Girls 12-16. Caravan camping at spectacular sites in New Mex. & Colo. Archeological digging, Indian ceremonials. Riding at base camp in Zuni Mts. 5th yr. 22 girls & 5 leaders. Also boys' groups. **Hillis L. Howie, 900 Lay Rd., St. Louis 24, Mo.**

THE FLYING COLLEGE TOURS

Educational Tour to Europe, South America, Near East, Russia, Africa & Around the World. $848 to $1999. For students and professional persons. Coeducational. College credit optional. 7th Season. **Prof. V. Tarbell, Lafayette College, Easton, Pa.**

SIMMONS TEEN TOURS

Diane Kulick, Director. "An Educational Holiday". Ages 14-18. 2 departures: July 8—coed; July 15—all Girls. Canadian Rockies, California, National Parks, Sun Valley. Over 50 yrs. exp. Bklt. Div. of **Simmons Tours, 441 Madison Ave., N. Y. 22. MU 8-7140.**

Summer Schools

SANFORD & SUNNY HILLS

June 24-Aug. 18. Boys & girls. 3 summer programs: school, ages 12-18; work projects, ages 12-18; camp, ages 3-12. Riding, swimming, other sports. 180 acres. Work program includes construction, farm activities. **Nancy C. Sawin & Wm. N. Wingerd, Hockessin 1, Del.**

PERKIOMEN SUMMER SCHOOL

July 2-Aug. 30. College prep. Grades 7-12. English, math., languages, science, history; remedial reading. Review or earn 2 college entrance units. Intramural sports. Swimming. Country setting. **S. V. Roberts, Headmaster, Pennsburg, Penna.**

PEDDIE SUMMER SCHOOL

Boys, grades 6-12. Monthly testing and counseling service. Remedial reading. Small classes. Accelerated program for capable scholars. Golf, tennis, gym, pool, seashore trips. 49 mi. N.Y.C. 91st yr. Catalog: **Dr. C. O. Morong, Box VS, Hightstown, N. J.**

SEARING SCHOOLS

Coed summer school on beautiful country estate near N. Y. All subjects, H.S. level. College prep. Individual classes. Swimming, sports. NYC branch coed, day, all ages. Open all year. **Dr. & Mrs. O. L. Swan, Dirs., Somers, N. Y. (NYC phone PL 5-5088.)**

MILFORD SUMMER SCHOOL

Accelerated summer session for college prep work starts July 9. Boys, grades 8-12. Enroll for one or more subjects. Very small classes. Outstanding faculty. Athletics. 40th year. Also winter school. **William D. Pearson, Headmaster, Milford 9, Conn.**

CAPE COD SECRETARIAL

Career training for college women or high school graduates. Individualized program. Special Summer Session. Placement. Informal dorm in charming Cape Cod home. Bulletin: **Mrs. Helen I. Palmer, M.A., Director, 246 Ocean St., Hyannis, Mass.**

BURNHAM-BY-THE-SEA

Summer vacation and study for girls 13-19 on spacious Newport, R. I. estate. Music, Art, Drama, Secretarial. High school subjects. Riding, swimming, tennis. Delightful social life. **Mrs. George W. Emerson, Box 43-V, Northampton, Mass.**

SUMMER SCHOOL OF FRENCH

Girls make up college entrance credits; increase fluency in French, spoken all day. Other subjects and remedial reading. 21st season. Complete recreational program. **Dorothy M. Bement, Northampton School for Girls, Box E, Northampton, Mass.**

BANFF SCHOOL OF FINE ARTS

IN THE CANADIAN ROCKIES

24th Annual Session—June 18th to Sept. 8th, 1956. Painting, Music, Drama, Ballet, Handicrafts, Creative Writing, Oral French, Photography, & Interior Decoration. Write: **Director, Banff, Alberta**

Horsemanship

MEADOWMAR SCHOOL

Of Riding, Inc., Watch Hill Road, Peekskill, N. Y. Courses in Horsemanship for children ages 6-18. Beginners & advanced. Residential, 2 to 4 mos. & week ends. Swimming, tennis. **Mr. & Mrs. H. R. Maher, 23 Sutton Place South, New York 22. PL 5-0312**

Children's Vacations

CATOCTIN CREEK

Young mother of grown sons, in loco parentis, offers affection, academic help, vacation fun and trips for 6 boys, ages 7-12. Cultured Virginia community near Washington, D.C. Highest professional credentials. **Mrs. Heath MacCallum, Waterford, Virginia.**

Boys' & Girls' Camps

TAPAWINGO FARM CAMP

Sunnyside Lake, Gouldsboro, Pa. Poconos. 2200' alt. Coed, 3-16 yrs. Enr. 90. Fee $450. Excellent riding & farm program. Outpost camp for overnight trips. Land & water sports. Wee campers have own cottage, dining rm. **Mr. & Mrs. E. H. Norton, Dirs., Gouldsboro, Pa.**

DUNNABECK

Individual remedial instruction in reading, writing, spelling, for 20 normal, healthy children, 7-12 yrs. Excellent recreational facilities. In Allegheny Mts., southwestern Penna. **Dr. & Mrs. James C. King, 5042 Eskridge Terrace, N.W., Washington 16, D. C.**

HILL TOP — HILL MANOR

BOYS 5-16 — GIRLS 5-16

4 hrs. from N.Y.C. near Hancock, N.Y. On mt. lake. Daily riding. All land and water sports. Riding incl. in fee. Water skiing. Prot. & Cath. services. **V. E. Hillman, 8618-110 St., Richmond Hill, N.Y.**

N. Y. STATE MUSIC CAMP

HARTWICK COLLEGE CAMPUS

10th year. Music, Bands, Orchestras, Choirs, Baton Twirling. Recreation, full sports. Ages: junior high thru college. June 30-Aug.11, $240. all incl. Catalog. **Dr. F. F. Swift, Hartwick College, Oneonta, N.Y.**

HILLCROFT

A Camp with a Farm for boys & girls 5-15. Creative arts, workshops, sports, folk dancing, riding, swimming. Chickens, ducks, lambs & other pets. Outpost camping. Dutchess Co., 80 miles from N.Y.C. **Louis M. Buttinger, 378 Central Park West, N.Y. 25.**

CATHOLIC CAMPS

Our Lady of Lourdes for girls. Acadia for boys. Separate camps, private lakes. Catskills. Riding, all land & water sports. Trips. Arts & crafts, dance, drama. Tutoring. Resident doctor, nurses. 50th yr. **Rev. Vincent G. Clyne, 472-G West 142 St., N. Y. 31**

RIP VAN WINKLE & ON-TI-ORA

Separate camps for boys & girls. Northern Catskills. Campers swim, ride, play & enjoy all popular sports and crafts on vast mountain playground. Finest equipment. Catholic chapels. Tel.: WA 6-1942. **Cowhey Camps, 790 Riverside Dr., New York 32.**

ALDERKILL

Rhinebeck, N.Y. • Boys and Girls 4-13

Non-competitive program. Daily riding. Swimming. Tennis. Pets, shop, crafts. Understanding staff. Registered nurse. Interviews by app't.

Mrs. M. G. Dresser, Director
25 Fifth Ave., N. Y., GRamercy 5-6518

Boys' & Girls' Camps

GAY VALLEY TEEN CAMP

Two weeks only, Aug. 9-23, for boys and girls 10-15. Glorious mountain camping. Pioneering, riding, swimming, canoeing, crafts, dramatics. Trips: Smoky Mt. Park, Brevard Music Festival. Bulletin. **Miss Mary W. Gwynn, Director, Box V, Brevard, N. C.**

CAMP RED FOX

Boys & girls 5-15, at Newfound Lake, N. H. Campers enjoy an ideal summer. Experienced staff. All land & water sports. Camperaft. Health record. Also coed boarding school in Mass. **Katharine Bartlett & Mary Harriman Drexler, Box V, Deerfield, Mass.**

APPLE HILL

Pre-revolutionary farm in the New Hampshire hills. Interest & initiative fostered in a wide range of activities. Coed 4-12. Tutoring, music, languages. **Dirs.: Wendy Robinson & Beverley Kalitinsky, 532-R Berkeley Ave., Orange, N. J. OR 3-6989.**

JOB'S POND

Teen Age Work Camp for 50 Boys & Girls. Diversified program of unusual experiences: trips to Canada, construction projects, sailing, tennis, riding, photography, sports. 400 acres on Vermont lake. **H. V. Jayson, 49 Villard, Hastings-on-Hudson, N. Y.**

SNIPATUIT

Forty children 4 thru 10, near Cape Cod. Balanced program of individual interests and group activities. Sailing, swimming, riding, sports, dramatics, trips, etc. Mature staff. Tutoring available. **Margaret V. Hall, 94 South Ave., New Canaan, Conn.**

DARTMUTHE—CAPE COD

DANCE ART MUSIC THEATRE

Coed 12-20. Cape Cod Bay. Beginners & advanced. Noted staff. W'kly perf. theatre workshop, art exhibits, dance & music recitals. N. Y. interviews by appt. **Mrs. C. C. Crocker, Box 14, East Brewster, Mass.**

CHAPPA CHALLA

Duxbury, Mass. Salt Water Sailing Camp for 70 boys & girls 7-15. Swimming, Sailing daily on sheltered bay. Land sports. Creative arts. Riding. Elective program. Tutoring. Cabins. Nurse. **Mr. & Mrs. J. Verity Smith, 20 Powder Point Ave., Duxbury, Mass.**

QUARTER CIRCLE V BAR RANCH—Mayer, Ariz.

"A Summer on the Range"

Happy campers keep coming back to this 40,000 acre Western cattle ranch. Riding every day, roundups, rodeos, all sports. Swimming pool, crafts. Caravan trip thru scenic Southwest. Social program, ranch chores. Cool, dry climate. Coed—ages 9-17. 25th yr. Also winter school.

Charles G. Orme, Jr., Director

Boys' & Girls' Camps

MILBROOK-IN-MAINE

For boys and girls 5-18. 4 age groups. All camp activities. Riding, Sailing, Trips. 100 acres in Maine. Gardening & building projects. 9 wks. Also California & Canadian trips. Pre & Post Season. **Mrs. J. V. Adkins, Phillips Exeter Academy, Exeter, N. H.**

INDIAN ACRES-FOREST ACRES

Separate camps 2 mi. apart in the White Mts. 32 years of Nation-wide Prestige. All sports & arts. Finest facilities. Golf, trips, riding & ranchlife. "Teen-age Colony." **Dr. & Mrs. A. Krasker, Dir., 1100 Park Avenue, New York 28. TR 6-5861.**

CAMP BALDY

30 boys & girls 7-14. Excellent instruction. Archery, crafts, swimming, fishing, woodlore, aquaplaning, etc. Individual programs. No tension. Lots of fun. Attractive cabins. Hot showers. Catalog **Mrs. Ellen T. Baldwin, East Eddington 1, Maine**

FENSTER RANCH CAMP

Thrilling western ranch camp for boys & girls, 6-16. Mexican & mountain trips, desert camping. Private stables, swimming pool. Optional trips to Grand Canyon, Disneyland. Winter School Session. Catalog. **Mr. G. W. Fenster, Director, Tucson, Arizona.**

MONTECITO-SEQUOIA CAMPS

California. Mts. for Boys. Ocean for Girls. Pools, horses, trampoline, riflery. Boys: fishing, pack trips. Girls: sailing, aquaplaning, horse show. Ages 9-16. Same mgt. Montecito School. **Homer V. Barnes, 300 Hot Springs Rd., Santa Barbara, California.**

VALLEY AND A2Z RANCHES

Limited group of young people accepted for July Pack Trip at Valley; "Range Riders" at A2Z. Supervision. References exchanged. Personal interviews at **346 Madison Ave., N. Y. C. (Brooks Bros.) Larry Larom, Valley, Wyo.**

ARNOLD WESTERN RANCH

Summer fun for boys & girls (8-18). 600-acre Colorado ranch near Rocky Mt. Nat'l Park. Horses, rodeo, ranching, all sports, music, art, dramatics, scenic motor trips. Nurse. Dietitian. Catalog. **C. V. Arnold, Dir., 1224 North Dearborn Parkway, Chicago 10, Ill.**

Girls' Camps

HOLIDAY HILL

Craftsbury Common, Vt. Stowe vicinity. 60 girls, 6-16. Daily riding, care of horses, sailing, sports, mt. trips, creative arts, dance. Lakeside cabins. Inclusive fee. **Josephine Willard, Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, New York.**

FARWELL

FOR THE BEST IN CAMPING

51st season. Girls 6-16. Vermont lake. Tennis, water sports, riding, sailing. Usual camp activities. Snug log cabins. Limited enrollment. Booklet. **Mrs. V. Dulany Furlong, Box 6185, Raleigh, N. C.**

CAMP WYODA

For Girls 8-16. On Lake Fairlee, Ely, Vt. Riding included. Superior water sports program. Sailing. Trips. Dramatics, tennis, crafts, music. Camping is fun in our happy friendly group. Write: **Mrs. K. V. Schlichting, 639 Belvidere Ave., Plainfield, N. J.**

BEENADEEWIN

On Lake Fairlee, Vt. Girls 5-17. Friendly, happy camp. Excellent waterfronts. Riding. Sailing. Trips. Tutoring. CIT Program. ½ mile lakeshore. 43rd year. Catalog. Please state age. **Mr. and Mrs. L. V. Dundon, 15 Shelley Rd., Short Hills, N. J.**

FOKINE BALLET CAMP

Ballet, arts and crafts, swimming, music. An opportunity for a healthy and happy summer combined with artistic achievement. Lovely Vermont location. Split season. Ages 7-17. Write: **Fokine Ballet School, 116 E. 88th St., N. Y. C. TR 6-4855.**

kimiya

On a Bay of Lake Champlain in Vt.

For Girls 6-17. 38th season. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, dramatics, dance.

Separate division for girls under 10. Give age. *Booklet:*

Mr. and Mrs. John J. Williams, 38 Judson St., Canton, N. Y.

TEELA-WOOKET



Horseback Camps in Green Mts. of Vermont. Glorious summer of riding, fun, adventure! Beginners' and show horses, hunters. Water sports, golf, tennis. Dramatics, music, crafts. Trips. $375-$475, no extras. Outfit may be rented. Bklt. (give age). **C. A. Roys, 38 Ordway Road, Wellesley Hills, Massachusetts.**

MORE ABOUT CAMPS

Directors of the camps listed in this issue will be glad to send you their literature. If you would like to consider additional camps, write for Vogue's Directory of Camps, Summer Schools, Trips for 1956. This booklet is available free of charge. If you will fill in the coupon below, we can make suggestions to meet special requirements.

Name_____

Address_____

Son_____ Daughter_____ Age_____

Type of camp preferred_____

Location_____ Approximate fee_____

Special interests_____

4-1-56

VOGUE'S CAMP BUREAU
420 LEXINGTON AVENUE, NEW YORK 17, N. Y.

Girls' Camps

NESHOBE

HANCOCK, N. H. GIRLS 7-17
Swimming, Athletics, Dancing, Music, Dramatics, Arts & Crafts, Camp Craft & Trips. Counselor for each 3 girls. Cabins on lake. **Mrs. Wesley Chase, R.F.D. 2, Peterboro, N. H. Scarsdale Rep. SC 3-1554.**

OGONTZ WHITE MT. CAMP

In New Hampshire. Girls 6-18. 750 acres on mountain lake. Rustic cabins. Swimming, sailing, canoeing, aquaplaning; form & trail riding; tennis, hockey, golf; art, crafts, music, dramatics. Trips. **Abby A. Sutherland, Box 300, Ogontz Center, Pa.**

THE VALLEY CAMP

DANCE • DRAMA
Wolfeboro, N. H. For girls 10-17. Interesting program combining arts with water sports, sailing, riding, tennis. Experienced staff. Daily classes. State age. **Etta V. Johnson, Tuckahoe Apts., Richmond, Va.**

MEADOWBROOK

Ranch camp for girls 7-16. On lake in Meredith, N. H. Daily riding. Horse shows. Pack trips. All sports. Craft program includes ceramics, water colors and oils. Inclusive fee. 27th year. **Lilah V. Palmer, Box 94, Hastings-on-Hudson, New York.**

OWAISSA

High in Poconos. 100 mi. N.Y.C. & Phila. Girls 7-18. Riding in fee. Sailing, swimming, boating, tennis, land sports, drama, drafts, trips, horse shows. Flexible program. Experienced leaders. 41st year. **Mrs. E. S. Skinner, W. Walnut St., N. Wales I, Pa.**

LAKE GREELEY POCONO MT.

Greeley, Pa. Girls 6-17. Fee includes daily riding. Trips, crafts, dancing, music, drama, riflery, nature, land & water sports, laundry. Flexible program. 4 or 8 weeks. 36th yr. Tel: MIdway 2-5549. Catalog: **Carl A. Hummel, Wynnewood 8, Pennsylvania.**

TEGAWITHA

On sunny top of Poconos. 800 acres on private lake. All land sports. Swimming, riding, dancing, dramatics, crafts, Jr. and Sr. groups. Private chapel. 39th year. **Dir.: Mrs. J. P. and Mrs. W. M. Lynch, Camp Tegawitha, Box V, Tobyhanna, Pennsylvania.**

ROCK RUNN RIDING CAMP

Girls 6-18. Exceptional instruction for trail, hunt & horse show. Beginners' mounts and hunters. Superior training in oils, water colors, ceramics, dancing, swimming, archery, tennis. Chester Co., Pa.
Mrs. John Barton Ziegler, Box 22-V, Pottstown, Pa.

PINE TREE CAMP

Pocono Pines, Pa. Est. 1911. Girls 6-16. Limited enrollment. Three age groups. Flexible program, mature, specialized leadership. Field and Water Sports, Camping Trips, Horse Shows. Tutoring.
Mrs. H. J. Shields, Jr., Westtown, Pa.

FIRE PLACE LODGE

Salt water camp for girls 5-19. East Hampton, L. I., on Gardiner's Bay. Sailing, Swimming, Riding, Tennis, Canoeing, Crafts, Music, Fine Arts, Dramatics. Counselor Training. Six separate programs. **Mrs. A. V. Purcell, 33 Oxford, Montclair, N. J.**

JEANNE D'ARC

Girls 6-18. Lake in Adirondacks. Excellent supervision. All water sports, sailing, water skiing. Riding, golf, tennis, fencing, camperaft. CIT program. Catholic chapel. Rate $500. Catalog. TR 6-6798. **Col. & Mrs. C. V. McIntyre, 120 East 87th St., N. Y. 28.**

ECHO CAMP

Camp fun in Adirondacks on beautiful Raquette Lake for 65 girls 6-17. All camp activities with riding, trips, tennis, sailing, aquaplaning & water skiing. Excellent food and supervision. Fee $425. Booklet. **Mrs. Carlton V. Clough, Pleasantville, New York.**

BRICK HOUSE

Tutoring in all subjects and camp program for girls 13-18. Beautiful country home on N.Y.-Mass. border. Relaxed, six-week program of riding, tennis, swimming, crafts, & dramatics. **Mrs. Robert G. Burleigh, The Masters School, Dobbs Ferry, New York.**

SILVER LAKE CAMP

Hawkeye, N. Y. In Lake Placid region. Est. 1911. 65 girls 7-17. Experienced leaders guide informal program stressing waterfront activities, tennis, riding, canoe & mt. trips. All-inclusive fee. Catalog. **Betty Hicks, Hazel Kinzly, Box V, Latham, N. Y.**



Lake George
CAMP FOR GIRLS

On beautiful Lake George, Glenburnie, N. Y. Mile-long private shore of protected coves, sandy beaches. All water sports at their best. Scenic view from spacious cabins in 75-acre woodland campsite. Little theatre—professional staff. Riding, riflery, tennis, arts and crafts. 3 age groups, girls 6-17. Resident nurse. Brother camp—Adirondack for Boys—nearby.
Mr. and Mrs. John E. Donat, Directors
10 Highland Avenue Wallingford, Conn.

ECOLE CHAMPLAIN

French Camp for Girls 6-16



On Lake Champlain, 33rd year. Conversational French with European counselors. Tuition includes daily riding, sailing, water sports, tennis, dramatics, music, art, dancing, crafts, overnight camping trips. Three groups. Please state age. *Booklet.*
Mrs. E. V. Chase
123 Summit St., Burlington, Vt.

Girls' Camps

CAMP CARYSBROOK

2400' high in Alleghany Mts., near Christiansburg, Virginia. Girls 7-16. 34th season. All land and water sports, Riding, Dancing (Ballet, Modern, Tap). Adult, experienced staff. **Miss Caperton Preston, Box V, 617 Botetourt Street, Norfolk, Virginia.**

CAMP STRAWDERMAN

In Shenandoah Valley of Va. Real camping on farm in foothills of Alleghenies. Riding, swimming, hiking, crafts, dramatics, nature lore, dancing, music. Girls 6-18. Experienced leaders. Cabins. 8 weeks. **Margaret V. Hoffman, Box V, Woodstock, Va.**

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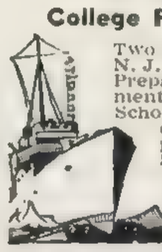
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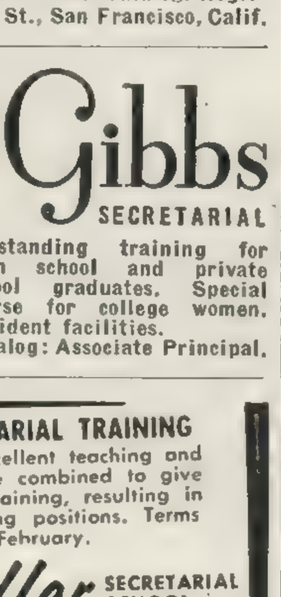
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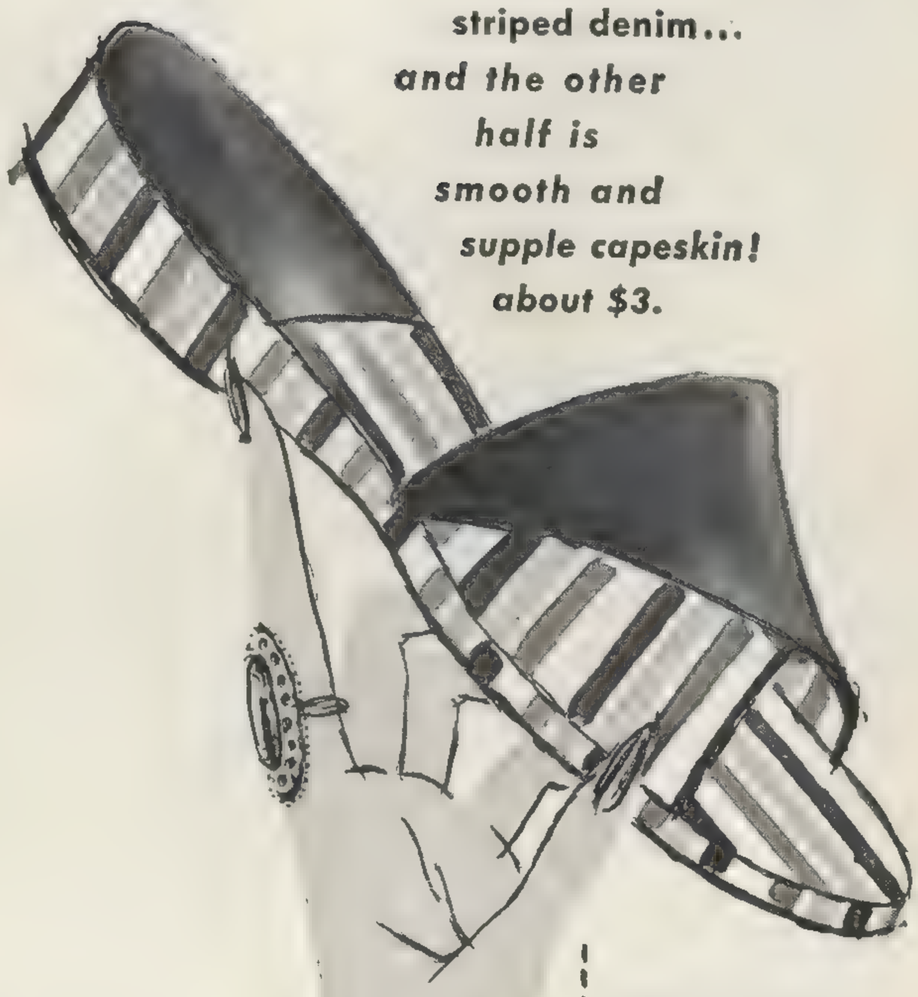
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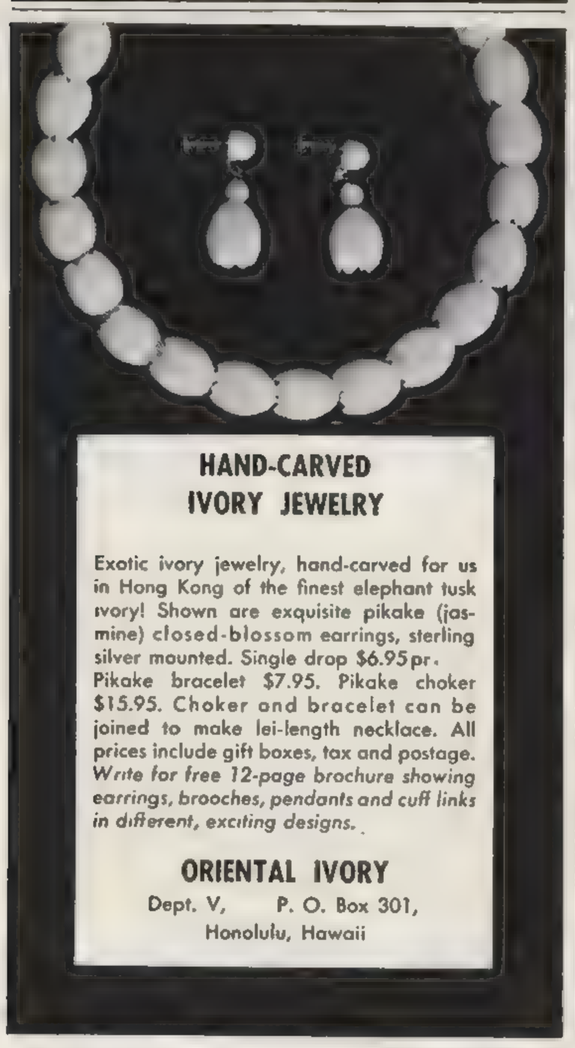


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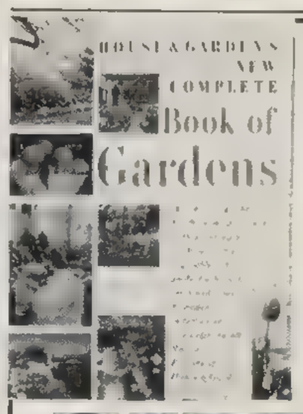
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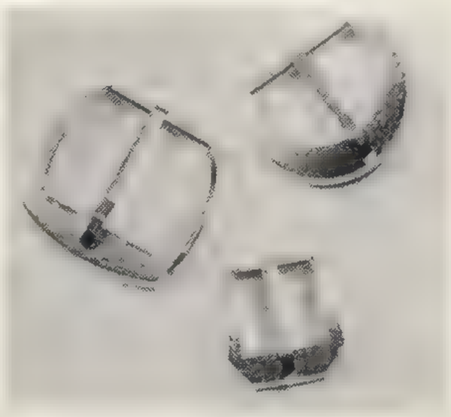


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the whole time: a silk print maternity suit. Taffeta-lined jacket trimmed with white piqué. Skirt constructed to stay in line. Print, a choice: navy blue with black on white; or brown with black on white. By Lisa Kay; sizes 8 to 16. $69.95. Expectation Shop, 160 Geary St., San Francisco, Cal.



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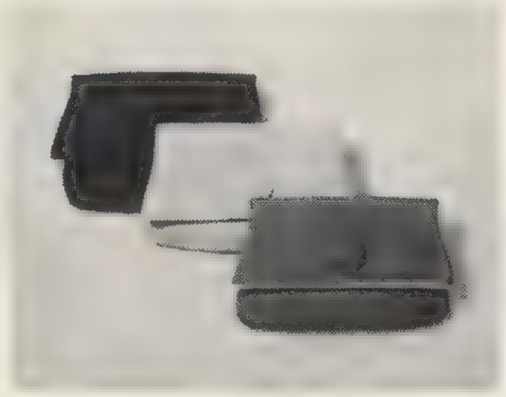
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Little nothing of a dress that's everything nice for a little girl in warm weather: navy-blue cotton broadcloth—bateau neck, white pique rims, flat pleats in front, back buttons, a neat sash. 3 to 6x. Natalie, 704 Madison Ave., New York 21.



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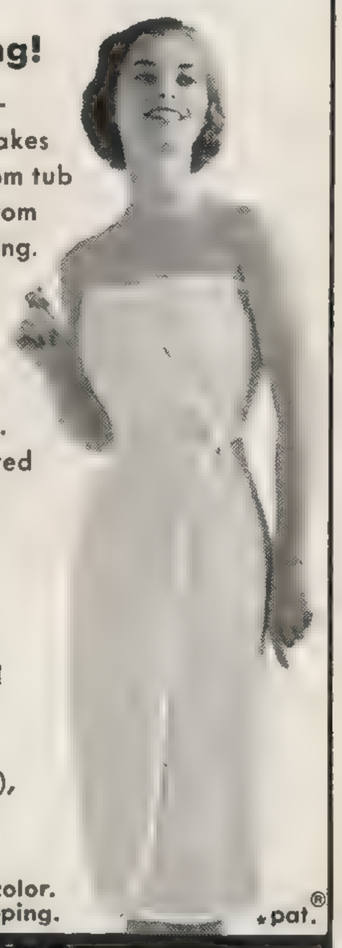
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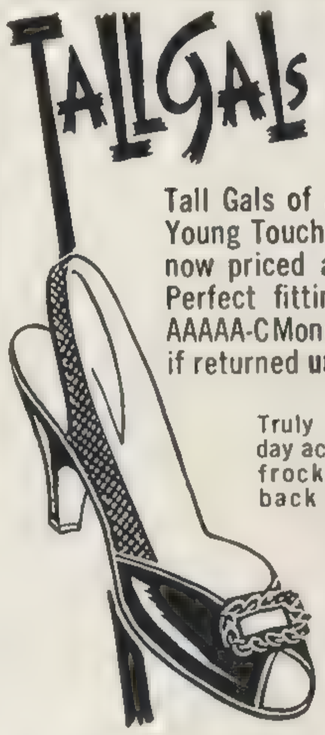
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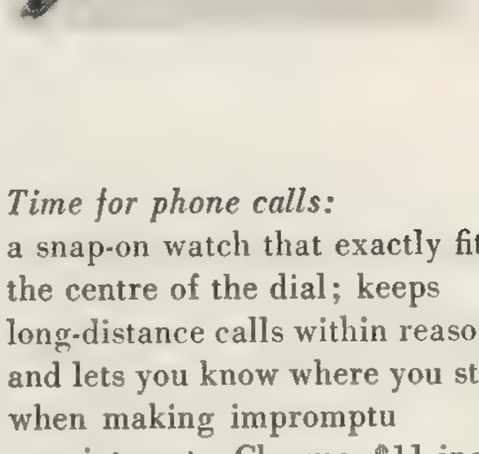




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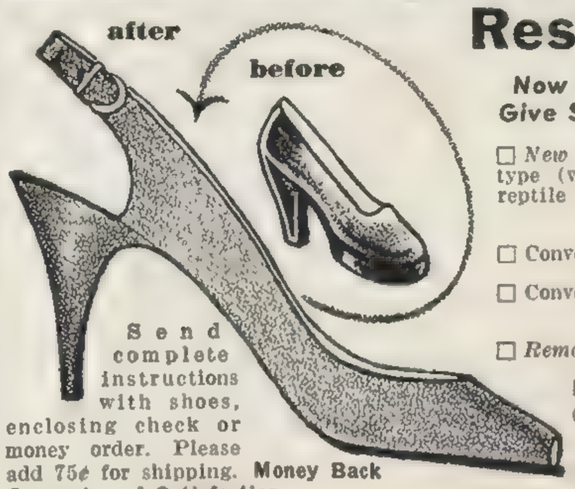
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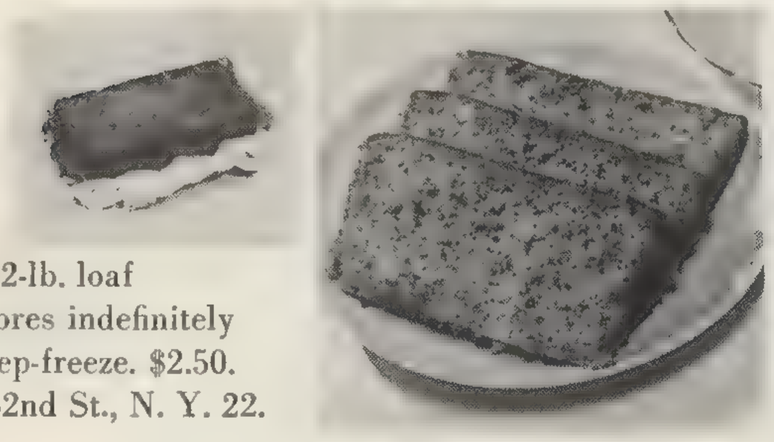
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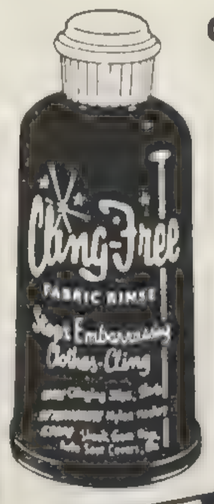
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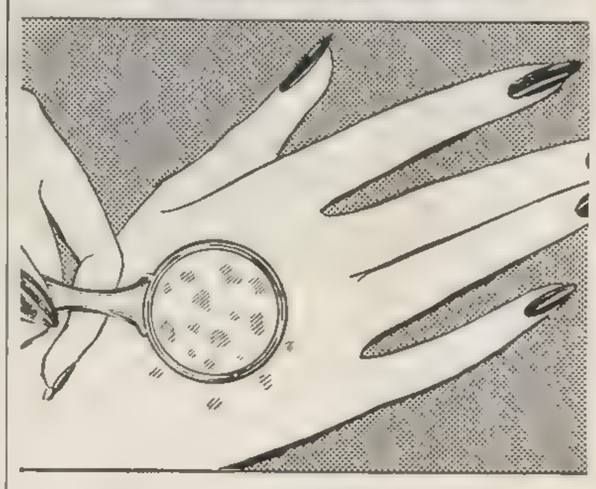
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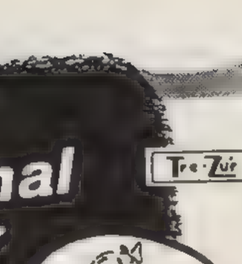
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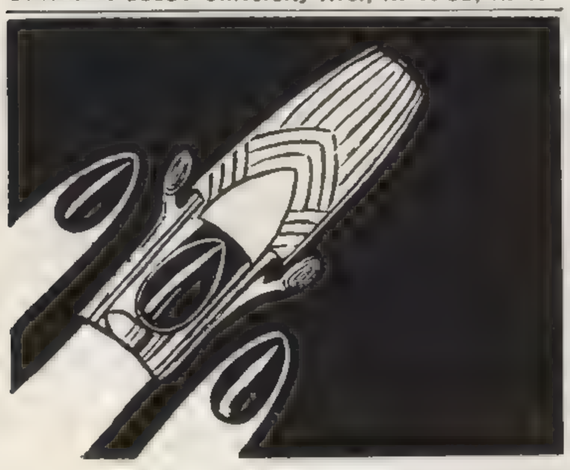
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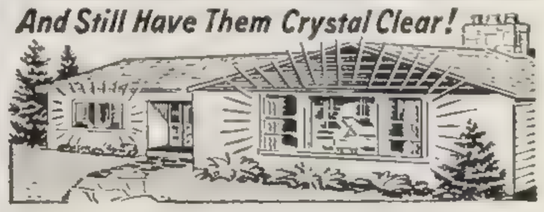
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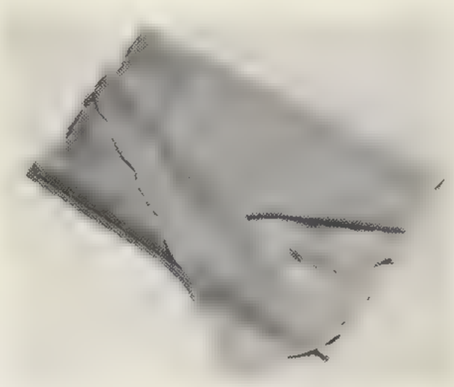
Pretty mystery here,
sunglasses with
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Germaine Monteil

VOGUE

APRIL 1, 1956

Vogue's eye view of how does your garden grow?



Time to put in a row of these: the big, luscious artificial flowers that are back in fashion—they haven't been seen in such quantities since the days when a woman's dressing involved ribbons, hatpins, buttonhooks, and "bureau sets" (and it wouldn't be a bad idea to clear out a bureau drawer for artificial flowers again, now). Now, great silk cabbage roses are fashion pinned to any simple city lapel; a bunch of anemones looks wonderful thrust into the belt of a grey wool suit; a little panel of lilacs is better than terrific, floating from the waist of a long dinner-sheath of beige silk crêpe. Most likely, your wardrobe is blossoming already, if you've been following Vogue and the fashion; in recent issues, we've reported new flower-printed hats, silk tangle-print dresses, fresh rose-reds for town. This lapel of roses (by Lilly Daché) begins a whole Vogue issue of flowery fashions: hats, jewels, dresses from grand evening dresses to little nightdresses with peignoirs, all in beautiful new bloom. And, on page 112: a new kind of potpourri for the house—real and unreal flowers, mingled beautifully.

ENTER, THE BIG HATS:

BRIMMING WITH

FLOWERS



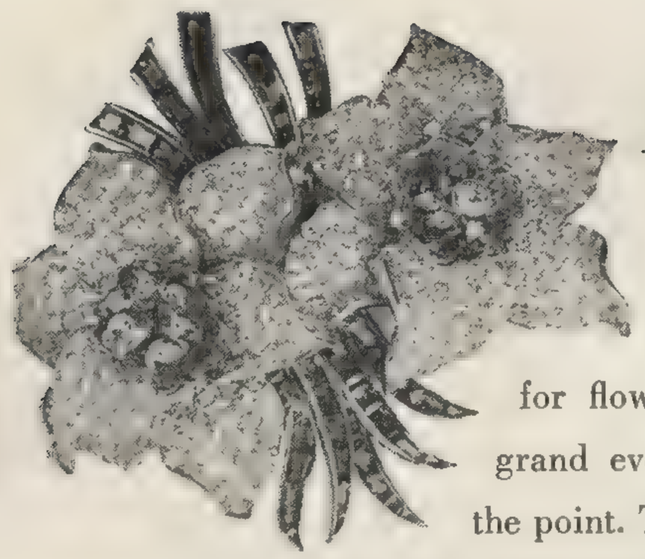
This is the most important hat news to come along in a year of hat news: the heavy-headed flowered hat. It's a beautiful development of the more-hat idea—and now that it's surrounded with more softness (big silk flowers) and more brim, it's the most influential hat a woman can own: it's one more reason for a new set of proportions in fashion, of full-blown hat above a slender body line. How will we wear the flowered hat? That's half the news: we'll wear it for day, from noontime on, with tailored costumes—when a hat ripples with flowers, its dress shouldn't. *The hats shown here:* Far left, a deep ripple of toyo straw, deep in long-stemmed silk roses. Centre, a garland of anemones aflower on a firm-brimmed sailor hat of blue ballibuntl straw. Below, a wide curve of ballibuntl straw, brimming with roses that look fresh out of a Fragonard painting. All these hats: by and at Sally Victor. Also at Hudson's; Marshall Field; I. Magnin. The lipstick in every case: Elizabeth Arden's "Pink Pink," a new flower-soft, flower-fresh shade.

PENN



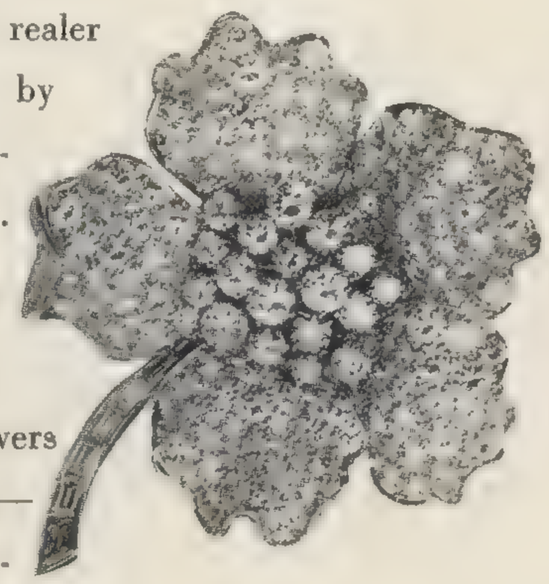


FLOWERS MAKE THE FASHION NEWS



Being pinned down, here (literally, and in diamonds) : the fashion for flowers. Suddenly, we're in an era of flowers on everything from grand evening dresses to raincoats—and it's news, not nostalgia. That's the point. The flowers of 1956 prints (among them, zinnias, geraniums, overblown lilacs in unheard-of lilac colours), the flowers of 1956 hats (great exaggerated silky beauties), the flowers of 1956 lapels (garnet roses as big as your hand) have never been seen in a stroll down memory lane. Excitement's a part of the flower pattern in fashion now—and as we see it, it's news to handle with kid gloves, not gardening gloves. Before we go on to list some of the ways that flowers look new, look fresh, and look totally elegant, a quick little three-point list to watch in the months ahead. First, flowers can't "freshen up" a costume that isn't fresh as dawn to begin with. Second, where there are flowers, your eye will tell you that something strict is needed in the look—a strict coiffure, or strictness in the line of the dress or accessory. Third, fake flowers this year have an almost exaggerated realness—and this includes the real thing's tendency toward "bruising." A hat that's surrounded with full-blown silk flowers needs houseroom—the roomiest hatbox you can find. For fake flower bouquets—tissue paper and little clear plastic envelopes for preservation, unless you can wangle cut-flower boxes from your florist. Now the news (there's more, next page).

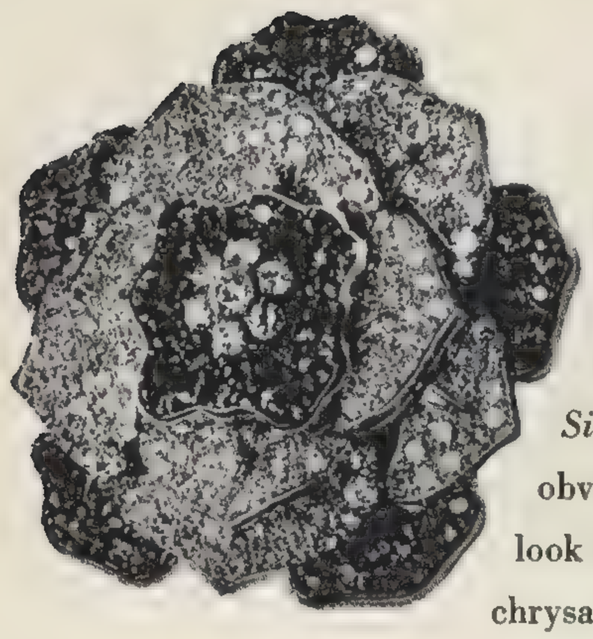
"*Real*" *flowers, out of a jeweller's box.* The diamond daisies, top of page, pearl and diamond clip with twined diamond stems, from Van Cleef & Arpels. Narcissus clip, above left, realer than real—emerald stems, diamond petals, centres of canary diamonds—designed by Verdura to divide into two clips, or to wear as one, as here. The full-blown rose, directly right, *pavé* diamonds and softly curving petals—a pin from S. G. Barnett.



Geranium sheath: exciting by nature

Facing page: Flowers, pure, simple, not the least pastel—these are new fireworks-flowers from the Traina-Norell collection. Orange geraniums, green leaves, on white silk crêpe—a sheath for big spring evenings, the big summer parties. Transportation for this beautiful new look? Provided, apparently. In the background, a new Crown Imperial, a big, serious, beautiful black car. The dress, at Bonwit Teller; Wanamaker's, Phila.; Dayton's; I. Magnin. Black pearls: David Webb. Shoes: by Julianelli. Complexion: wearing its own news—a face-powder brought from France and blended to order—under Bonwit Teller's own "Private Label."

PENN



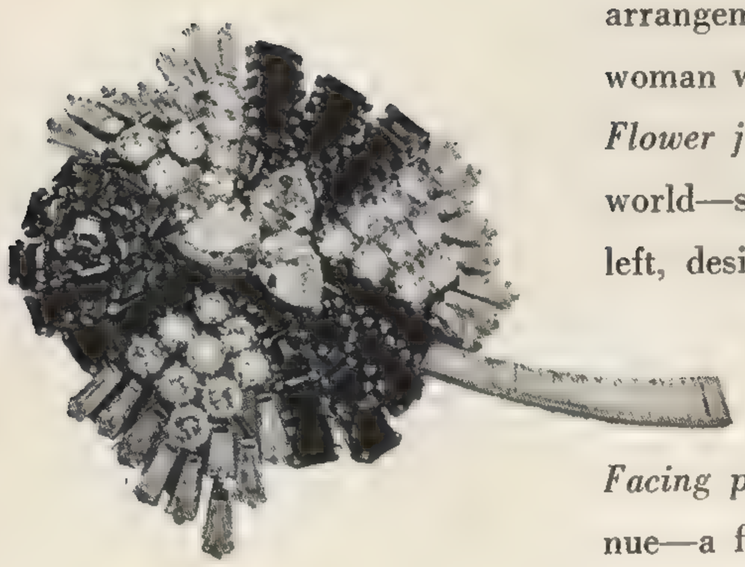
MORE FLOWERS MAKING FASHION NEWS

Silk flowers: order by size. The new fake flowers are big, beautiful exaggerations, obviously "important"—not just a "touch." Their stems look freshly cut, the leaves look alive, and the flower in question might be a fourteen-inch span of orange silk chrysanthemums—the prettiest thing that ever happened to the waistline of a beige chiffon dinner dress. Another way that flowers are news: in bouquets that mix artificial flowers and fresh—one big silk rose with three fresh buds; two silk daffodils with three from the florist; real and unreal violets tied with half the stems headed one way, the other half headed in the opposite direction. And adding news to the news, this: for any flower bouquet you wear, a little strip of silk velvet ribbon tied in a knot with ends snipped short. Emphasis is the idea, of course, and the ribbon should be emphatic (one idea: porcelain-blue ribbon on a white silk flower with green leaves—nice for a black or white sheath).

Accessory flowers: new locales. Lapels, of course—or newer still: with a white crêpe shirtwaist dress, red silk geraniums tucked in a black pigskin belt. With a blond tweed dress and beige linen Peter Pan collar, a dozen fake baby narcissuses, their stems tucked inside the collar. With a black silk crêpe suit, yellow silk pansies in a not-quite-waist-deep buttonhole; white pigskin gloves. With a black raw silk sheath, a big white organdie sailor tie, a black rose and a pale blue ribbon at the V. With the same dress, same idea: blue silk scarf, white silk rose, black satin ribbon. With a pale-yellow chiffon dress, a bouquet of silk roses in rosy to off-white shades pinned off-centre at the neckline (an inch of asymmetry here makes a difference). With a red linen Empire sheath, anemones at one side of the waist.

Flowers to wear with flowers. How far should one costume go into the fashion for flowers? Depends. You could wear a toque of white silk rose petals with almost any flower-print dress (sort of the white-gloves-idea, once removed). You could wear a hat that masses monochrome flowers, with a flower print (apricot-flowered hat, for instance—pretty with mistily flowered beige dress). You could have a print dress strewn with anemones and wear a hat wreathed with exaggerated silk anemones; or, to a dress in a nasturtium print, add a bouquet of red or yellow or white silk violets at the neckline. Take your eye's advice on arrangements like these—even with the avalanche of delicious flowers in fashion, no smart woman will decide, suddenly, that The Dance of the Flowers is a piece of fashion advice.

Flower jewels, this page. The rose, top of page, probably one of the rarest roses in the world—sapphires and diamonds, from Van Cleef & Arpels. Wide open flower, directly left, designed by Cartier, diamonds, sapphires, and canary diamonds.



Roses: arranged to order

Facing page: An evening dress from Sophie's custom-order collection at Saks Fifth Avenue—a floating impression of roses on grey-dotted white silk taffeta. The cut has the same finely-drawn romance: slender sleeves, a gently bared neckline, and all the skirt it takes to make a beautiful figure dancing. The diamonds, pearls, and platinum: jewels by David Webb. Everything, en route to the party here in the new Crown Imperial—and counting the car shown on the preceding page, that doesn't leave very many . . . this handsome car is from a limited collection, only 125 Crown Imperials planned for the entire 1956 production.

PENN



Next fashion in coiffures—the pompon cut



The idea is: long hair arranged with a new, soft fullness—no curls, no curlicues. And what we like about it is: it's very simply beautiful. Which is what a fashion usually is, when it's based on sound design and a sound sense of fashion-timing. Many hairdressers are working in the direction of smooth fullness now; many hairdressers have had ideas about it in the past (remember the bouffant coiffure that first appeared in Vogue several seasons ago?). But this version, designed for Vogue by Alexandre of Paris, comes as a beautiful and fascinating piece of news. It calls for a new art in hairdressing—something Mr. Alexandre has (at the Carita-Alexandre salon in Paris, he coifs some of the prettiest and most elegant heads in Europe; as we go to press, he's in California planning Grace Kelly's bridal-day coiffure). About the technique used here: first, the hair is given a reverse set by way of big, specially-shaped curlers. After the set, the ends of the hair are lightly "ironed" all around. Then they're sectioned and rolled under—all around again. After that, a quick twist of the comb, and the top layers of hair are worked out and under, to form a coiffure that's a softly crested, completely symmetrical wreath around the head. The result: a line that makes itself visible, softly and neatly, under the new bigger hats. It's hair dressed to great effect again—artful, and a complete reversal from the artlessly tossed coiffure that's keyed almost every look since the Italian films of the 1940's first flashed on American screens. *Dress at right:* Cornflower-blue silk sheath, by Estevez, about $60. This and the Weiss jewellery, at Lord & Taylor. Dress, also: Hutzler's; Joseph Magnin.

KAREN RADKAI



ON THESE 4 PAGES:

Four fashions for the next six months

HORST

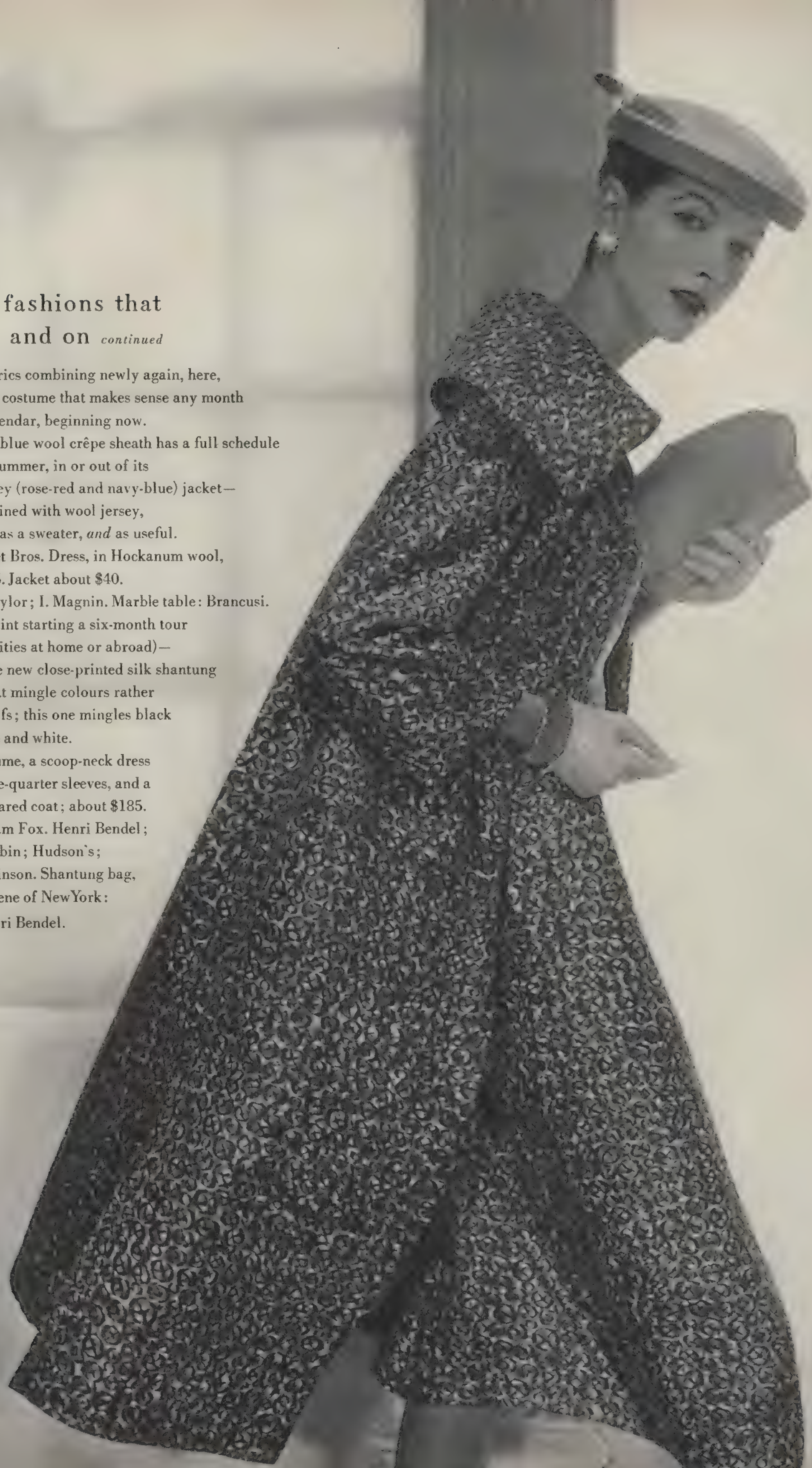
Out (nice and early) to make themselves
indispensable all spring, too: the summer fashions
here and on the next two pages—
all four with a special point in the fabric.
Left: The news of cotton jersey, knitted and tailored
as handsomely as wool, in a dress that's
wearable under coats now, blazing skies later,
any travel-circumstances. By Larry Aldrich,
in black yarn-dyed Jasco jersey; about $70.
Bergdorf Goodman; Woodward & Lothrop; Sakowitz.
Trifari earrings and calfskin bag, also Bergdorf Goodman.
Right: Satin and linen blending to make
a late-day-and-later dress that's correct
and pretty from tonight till the
end of the iced-tea season. The sheath is
black Moygashel linen, sleeveless, with a satin bodice—
and over it goes (at full tilt) a black satin bolero
with short sleeves, two bow-tied tabs.
By Branell, about $110. Best's; Nan Duskin;
Harzfeld's. Bag, also at Best's.
Both pages: Emme hats. Brancusi marble tables.





April fashions that go on and on *continued*

Left: Fabrics combining newly again, here, to make a costume that makes sense any month on the calendar, beginning now.
The navy-blue wool crêpe sheath has a full schedule even for summer, in or out of its silk Paisley (rose-red and navy-blue) jacket—which is lined with wool jersey, as casual as a sweater, *and* as useful.
By Masket Bros. Dress, in Hockanum wool, about $25. Jacket about $40.
Lord & Taylor; I. Magnin. Marble table: Brancusi.
Right: Print starting a six-month tour here (of cities at home or abroad)—one of the new close-printed silk shantung prints that mingle colours rather than motifs; this one mingles black and beige and white.
The costume, a scoop-neck dress with three-quarter sleeves, and a wide-collared coat; about $185.
By William Fox. Henri Bendel; Lillie Rubin; Hudson's; J.W. Robinson. Shantung bag, hat by Irene of New York: also Henri Bendel.



HORST



Fath

Paris-America news: dressmaker hats



Svend for
Madeleine
de Rauch

HENRY CLARKE

Svend for Madeleine de Rauch

More a matter of dressmakery than millinery: the big hats arriving from the French collections. In spring-dress fabrics, they're cut with the delicious individuality and detail of dresses. And they're dressmaker hats in this sense, too: putting one on makes a simple sheath a sensation. *Directly left:* Easy, belted, pale-blue silk—Svend's dressmaker slouch-hat for Madeleine de Rauch—the one hat here that could begin early in the day, with tweeds, a silky shirt dress. At Bergdorf Goodman; Marshall Field; Frederick & Nelson. *Left, above:* Newest bouffant at Fath—a hat. Wine-red chiffon, widely swathed, wonderful with décolleté black restaurant sheaths. This, in America at Bergdorf Goodman; Carson Pirie Scott. *Above:* In beautiful summer dress, the Paris Breton—made of white dotted swiss, by Svend for Madeleine de Rauch, and the lingerie accent for a town dress. Hat, in America: Bergdorf Goodman; Marshall Field; Frederick & Nelson. *Directly right:* Flowered Paris hat—fresh from the dressmaker's. Here, pale-pink roses squashed under a mascara-black net cartwheel-crown. By Dior, in America at Filene's; Carson Pirie Scott.

Dior





Paris suit-ideas in America now

Ready for the first spring suit-days, American adaptations of fashions from the new Paris collections—shown here and on the following two pages. *Right:* Showing the effect (a soft new bloused line) of Dior's new lift to the belt, this American-made suit of soft brown petit-point worsted. With a wide depth of hat, as here, it's top city-fashion anywhere your summer travels take you. Suit, adapted by Ben Zuckerman, about $175. Suit, pleated golden straw hat by Dior-New York, the Bienen-Davis bag: all, ready at Henri Bendel. The suit, also at Dayton's; Neiman-Marcus. *Left:* The new Paris back-panels, adapted in a suit for spring-into-summer. Pale-blue linen suit, with a cardigan neck, single-breasted cut, a bow-tied band at the back—shown here for the city with a big boater (but it's a suit that has its casual moments, too). Adapted from Balenciaga. By Harry Frechtel in Moygashel linen, about $115. Bonwit Teller; Julius Garfinckel; Neiman-Marcus. Hat: Emme.





New Paris ideas in America now

Left: Dress that's ready with two new ideas adapted from the current French collections—the idea of white by day (and there's no nicer fashion-surprise emerging from spring coats); and the news of the double hem, here a two-inch depth of black. Hannah Troy adaptation of a Balenciaga design, in Maxwell's silk; about $90. This, at Henri Bendel; Hutzler's; Sakowitz. Rose-tipped white organdie toque, a Balenciaga design for Gardner, ready at Henri Bendel. Sbicca shoes. *Right:* Adapted in black wool-and-silk alpaca (for a day-through-dinner American life), the new Paris back-panel suit. Its collarless, single-breasted cut calls for new width of hat: this, black straw with brown veiling and beige poppies. Suit, adapted by Ben Zuckerman from a Givenchy design. About $185. Saks Fifth Avenue; Dayton's; Neiman-Marcus. Hat, designed by Adolfo of Emme.



COFFIN

PROCESSION OF

EDITOR'S NOTE: *Herbert Kubly, a big shaggily-attractive Midwesterner with a broody brow and a lusty wallop of humour, is the author of* American in Italy, *which won the 1955 National Book Award for the best non-fiction of the year. This story of the motley excitement and potent images of the Good Friday processions in Trapani comes from his new book,* Easter in Sicily, *which will be published this year.*

It was Wednesday of Holy Week. I flew from Rome, arriving in two hours, to Palermo, a city choking under the purple plumes and the purple scent of wisteria. A friend pulled one of the tiny blossoms apart to show me the hand of Christ—five tiny stamen fingers—which he said was buried in each flower and was the springtime miracle of the wisteria.

Windows were loaded with Easter hams and cheeses, cakes in the traditional shape of doves, and a harvest of chocolate eggs gilded with gold and silver; one had a gold clock inside. Far more interesting were the paschal lambs, toy-like symbols of Christ made from sugar. Flocks of ten or more lambs with a shepherd appeared on the tops of pastries, often in a flower garden of coloured sugar or with some brightly tinted chickens. Lambs of brown sugar had tiny chocolate hoofs and dainty pink noses. Some were long-necked and elegant sheep with bright green feathers between their hoofs.

In the morning I took the train to Trapani for the Good Friday *Processione dei Misteri.* A "Procession of the Mysteries" is part of the Holy Week celebration in almost every Sicilian community; in two towns, Caltanissetta in the sulphur mining heart of Sicily, and Trapani, on the western coast, the processions are famous. From what I could learn in Palermo the two are equally spectacular; I chose Trapani because it was easier to travel there.

A noisy glistening seaport beneath Aphrodite's ramparts of Erice, Trapani is dry and dusty. An African wind turned the Dutch windwills peculiar to this part of Sicily and white sails wafted like butterflies on the bright sea. Disastrously bombed during the war, Trapani is only now rising from its ruins in a frenzy of building. Wandering through vast areas of rubble, I settled deeper and deeper into gloom. I nursed my despair in a taproom and was well into my second bottle of bad Sicilian beer when someone spoke to me.

"Excuse me. I think you must speak English."

The young man was tall with the flashing eyes and black hair of a Latin. His white skin and conservative clothes told me he was wellborn; his soft voice and tentative but correct English that he was well educated.

"I would be honoured if you would let me buy you a drink," he said. I asked him to sit down.

"I have thought that you might be American," he said. "I would welcome the opportunity of talking with someone in American. If you please, you will correct me whenever I speak a mistake. It is important that I speak very correctly. You see I am soon to visit Pittsburgh. Do you have familiarity with Pittsburgh?"

I had indeed. I replied that I was for five years a newspaperman in Pittsburgh.

"My name is Gerardo Tuerretta. I am a Doctor of Laws. I must make this trip to Pittsburgh to study the moral position of my future wife."

I had thought him a little pompous and now I also thought him absurd. I burst out laughing. His black eyes filled with embarrassment, and I realized he was hurt. "If you would be married," he said, "you must live all the life alone with a woman and that is a very serious thing."

Indeed, I replied, it was.

"I met my fiancée last year in Trapani. She is of a Sicilian-American family and came on a visit with her parents. We became very much in love. She asked me if I would marry her. I said, 'Yes, I like you so we can be married.' My father whom I love very much told her she must come to Trapani to live. You see I am the only son of my father who is a merchant of wine and naturally if I stay with him I have a very good future. Here in Trapani I am rich, whereas in America I would be poor. My fiancée is agreeable. She said she will come to marry here.

"But my father and I have been having uneasy thoughts. Here in Sicily marriage is a very important thing. That is why I must make sure."

As Gerardo spoke, my eyes watched uneasily an unmistakable bulge in the sleek line of his jacket. "I have a permit to carry a gun," he said. "Sometimes I go into the country at night and there are dogs and bad people."

From somewhere across town we heard the wail of horns.

"The *Madonna del Popolo* is coming out of her church," Gerardo said. "Come, let us go. I should be happy if you would permit me to accompany you as your guide. I will be well repaid if you will speak with me in English." As we pushed through the crowded streets I marvelled at my good fortune. It was dusk. The town seemed in flames as the red salt-water sun sank into the sea. A sharp excitement was in the air. The town which had seemed so languid and empty an hour ago was filled with motion.

"The mourning Madonna will move through the streets on the shoulders of the *fruttivendoli.* She will seek her son who has been arrested," Gerardo said. "It is a cause for great excitement and sadness because all the people wish for her to find him. But of course she does not."

In a small market square we passed a Moorish tent richly lined in red. Inside on a throne of jewels, flowers, and flickering candles was a Madonna. "That is the Madonna from the church *del Purgatorio,*" said Gerardo.

THE MYSTERIES

By Herbert Kubly

"Last night on the shoulders of the porters she searched the town for her son. Of course she did not find him either."

It was confusing. I had to remember that while each Madonna was a representation of the Mother of Jesus, still each had a personality and life of her own, quite independent of that of her sister Madonnas. I also told myself that the Procession of Mysteries was not to begin until the next day at two o'clock. The little processions of hide-and-seek were preliminary affairs to warm up the populace for the big one.

Night fell quickly and a cold chill blew into the streets. All the women and many of the men wore black, adding to the darkness. The music growing louder was both macabre and droll, a lugubrious funeral march played in fast dance tempo. The bright sunlit town of the afternoon had become a purgatorial, frightening place.

Suddenly at a corner we came face to face with the Madonna of the People. She was in a glass shadow box, covered with beads, brooches, watches, and rings, and she rode on a catafalque covered with arum lilies and carnations and illuminated by fifty candles each one metre high. Two great poles bent and creaked on the shoulders of eight fruit vendors, identically dressed in blue denim coveralls and flat caps with pompons, like French sailors'. In the candlelight their faces glistened with sweat.

The Madonna was accompanied by the wailing band, little boys in black and little girls in white carrying torches and black banners, and chanting women cloaked in mourning. "They are the mothers who help the Madonna in her search and weep with her," Gerardo said. The end of the parade was secular: vendors pushing carts loaded with nuts and sweets, and balloon men with great clusters of balloons like Gargantuan bunches of multicoloured grapes.

The procession moved in spurts for the fruit vendors ran their heavy burden for a hundred feet or so and rested. This, more than anything, made the spectacle a terrifying one. The carriers, keeping time with the music, trotted in a sort of jig so that the Madonna rocked and swayed heavily from side to side, like a dancing circus elephant. With every lunge forward the dark-robed women ran sobbing after her as if she were the lost one and they the searchers. Several fruit vendors with collection boxes gathered money from the crowds on the street. If the contribution was a liberal one, the Madonna turned slowly to bow to the donor. The carriers in the front had to kneel to bring this about.

When the Madonna passed a wine shop the fruit vendors set her carefully on the pavement facing the establishment and went inside to have a drink, usually beer; their conversation at such moments was jovially pungent. The women and children chattered noisily as they waited outside. From the rear came the shrill negotiations of the balloon vendors and the sellers of nuts and candy.

Slowly the Madonna progressed through the town. There was something compulsive about her. Fishermen coming in from the sea followed her with their lamps and the crowd grew. As she approached the tent of her sister of the Purgatory, tension mounted; people became hushed and solemn, and the wailing horns rose toward a climax. "When the two ladies meet, that is a dramatic moment," said Gerardo.

It was, and I'm not sure why. The People's Madonna stepped before the Moorish tent with its red-and-gold awnings, and turned to face the Madonna of the Purgatory. There she swayed and rocked, bowing coyly, rolling from side to side, mincing back and forth without changing position.

It was really nothing at all, yet there was something so suspenseful about her waggling. In the windswept candlegloom it was a dark Visitation, a meeting of two mothers that was a black parody of the sunlit Tuscan Visitations of Giotto and Angelico. Eventually the People's Madonna bowed with ultimate graciousness to the Madonna of the Purgatory and continued on her way. "She will continue her search until midnight," said Gerardo. "Then both Madonnas will return sorrowfully to their churches."

The next day, which was Good Friday, Gerardo came early to indoctrinate me for the Procession of the Mysteries.

"The clergy have little to do with it," he said. "It is organized by the *ceti*, or trades guilds which began the *processione* in the sixteenth century. Each guild presents one event from the Passion of Christ and the life of Mary. In the beginning the scenes were enacted by living men as they are still done today in Marsala. A feud developed in Marsala several years ago between the Christ and one of the Roman soldiers taking Him to the crucifixion. The Christ was angry because the Roman soldier pulled the rope too tightly. After several stops in wine shops the Christ drew a knife from his robe and threatened to stab the Roman soldier. The *carabinieri* had to calm the Christ before the procession could continue."

Since the seventeenth century the Trapani guilds, like those at Caltanissetta, parade realistic statue groups built of wood and sculptured in *colle*, a combination of glue and *papier-mâché* which gives them a hard stone-like finish. Eighteen of the twenty now used are original seventeenth-century groups. Among their sponsors are the jewellers whose statues show the separation of Jesus from His mother; the fishermen, who are responsible for the statues that depict the washing of the Disciples' feet; the fish vendors, of Jesus before Herod; the spaghetti and macaroni workers, of Jesus in the sepulchre; the waiters and chauffeurs sponsor the Madonna.

The Procession ends with the weeping Madonna searching interminably for her son. Because the search must take her over every street of the city, *(Continued on page 148)*



These four charmers, in their nineteenth-century ball dresses, are all on the Descendants Committee of New York's Charity Ball (a dinner dance April 5 at the Plaza Hotel). It will mark the centennial of the first charity gala in 1856.



From left to right: Mrs. Watson K. Blair, Mrs. Byrnes MacDonald, Mrs. John H. G. Pell, and Mrs. Paul E. Hollos.

CECIL BEATON

THE 100TH ANNIVERSARY OF THE FIRST CHARITY BALL

The brave procession of benefit parties, which provide millions of dollars for hundreds of social agencies all over this country, began quite simply in New York in 1856 with one "Charity Ball." Its organizers called it "A Promenade Concert and Ball." They chose to hold it at the Fourteenth Street Academy of Music, and they announced that "Ladies with bonnets will not be permitted on the floor." Fifteen of the forebears of the four distinguished women shown on these two pages helped plan that 1856 party. On the original committee, Mrs. Pell had, in fact, two sets of great-grandparents—Mr. and Mrs. William Jaffray and Mr. and Mrs. John Bigelow, while Mrs. Blair, the former Mary Josephine Cutting, had two great-uncles. The ravishing 1856 parlour which makes the setting for this Cecil Beaton photograph is the Saratoga Room at the Brooklyn Museum, and the dresses—any one of them might conceivably have gone to that Academy of Music promenade—are from the Museum's famous Industrial Design Laboratory. This year's ball, sponsored by the Pepsi-Cola Company and the International Silk Association (U.S.A.), will benefit the Sheltering Arms Childrens Service, whose branches have cared for New York's sick and homeless babies over more than a century; it, too, has a strong link with the first Charity Ball, which raised funds for its direct ancestor, the New York Nursery and Child's Hospital, founded for "the maintenance and care of children of wet nurses and the daily charge of infants whose parents labour away from home." The whole plan, in fact, is part of a happy feminine pattern of stirring up gaiety to pay for social planning. (On page 147 is a newspaper announcement of the first "Charity Ball.")

KAREN RADKAI



MISS GLADYS COOPER: ON STAGE FOR VOGUE

Gladys Cooper, currently starring on Broadway in *The Chalk Garden,* first appeared on the stage when she was seventeen.
Which was? Which was some time ago. In fact, she was already an established beauty and a ravishing success in the *Girls of Gottenberg*, about the time that Admiral Peary ran up the flag at the North Pole. Today, she is beautiful, radiant, vivid, an object lesson to young and old; with a glamour that suffers no sea change on either side of the footlights.
Catch Gladys Cooper off stage in the daytime (and you'll have to move fast to catch her) and what you'll see is this:
a slight figure moving with incredible speed and swing, hauling back on two hilarious Corgis, June and Merlin.
Ten to one she's wearing a suit (she has about ten of them), a good suit, probably navy-blue or beige, with a skirt that can take a stride; finely made walking shoes, and her silvery-peach hair waved loosely back. And you can almost feel the impact of high voltage glamour as she whisks by.
She is one of the most successful and glamourous actresses in the world—but she didn't grow that way.
She *learned* her way, and everything she has learned shows now.
She learned that lithe walk. "I was a very bad walker when I was young," she says. "Frankly, I rather waggled. But I took fencing, and when I was rehearsing for *Peter Pan*, I studied dancing."
She learned that diction; silvery, quiet (but in a whisper that can be heard in the back row of the Drury Lane), and she learned, too, the trick of emphasizing the key word in every sentence.
She learned how to dress (Molyneux taught her, and more about that later). About her figure—it's slight, firm, and flexible.
She learned how to keep it that way. She doesn't diet, exactly, but she learned early not to over-eat. During the day, a Yogurt for lunch, perhaps, and afternoon tea always,
and then a sturdy meat-and-vegetable meal after the play.
"And then for years," she says, "I lived by those 'Daily Dozen' records that Elsie Mendl gave me. You remember? A man in the phonograph, who ordered one about, to the tune of *The Merry Widow?* Everytime I hear it I have a strong urge to go into knee bends.
And I used to hunt. And I *do* garden, rather seriously.
And I always garden standing on my head, because I never did learn to squat properly. Possibly that helped?"
Well, something helped, because in a recent London play, Miss Cooper swam across the stage in a gold lamé dress with a twenty-three-inch waistline. "I don't exercise regularly now, but I do walk," she added. Her fine bones were a free gift: nicely narrow everywhere except through the cheekbones. Her skin, she says, is pure luck, but she did learn how to keep it "lucky."
Her hair is soft, and quite grey now, and as stage lighting eats up colour, she has, weekly, an almost peach-coloured wash that makes her hair look luminous and full of coloured shadows.
(A trick that many a grey-haired woman might copy.)
Miss Cooper learned to dress. "Exactly as one learns French or cooking," she says. "Molyneux taught me, oh, a very long time ago, but he taught me well. He costumed my early plays, too, which was considered very unusual, because in those days there was a big difference between 'stage' clothes and real clothes.

(Continued on next page)

MISS COOPER'S CHOICE

for Sunday luncheons or the equivalent:
the shirtwaist dress (she loves them).
This, of black and white polka-dot silk surah
by Traina-Norell. At Bergdorf Goodman;
Nan Duskin; Marshall Field. In attendance:
June and Merlin, Miss Cooper's Corgis.
The sofa, Eero Saarinen design for Knoll Associates.

MISS GLADYS COOPER *continued*

But I never believed in that and neither did he." Molyneux has ceased to design (and is living with unreluctant pleasure in his beautiful house in Jamaica), but in Miss Cooper's individual style of dress there is a permanent residue of the clothes principles he taught her: A quietly dramatic style that is always dramatically correct. "I like *apt* clothes," she says. A deep concern with line—colour is secondary. And an insistence on a waistline. (Who wouldn't, with those measurements?) A full understanding of how romantic the shirtwaist dress can be (Miss Cooper always has about six in stock). An aversion to a ruffle, knowing that softness need not also mean a blurred line. All silhouettes clear enough so that she can wear her hair short and blowy, and the big clumpy jewels she loves. Wonderful suits by day, under-cut, underplayed, waisted, and close-cut little-black-dresses which in Miss Cooper's closet all happen to be beige. Her evening dresses draw their drama more from "grandness" than flamboyance. "Molyneux pointed out to me that a lot of life is sitting," she says, "and an evening dress should sit prettily. Entrances and exits are a matter of minutes, but sitting goes on for *hours*." She has never liked strapless evening dresses but, as her upper arms are no problem, the shoulder straps are sometimes mere threads. She likes full, billowing skirts ("they sit the prettiest"), and also the rather narrow polonaise line; the fullness there, but draped back. Her "activities" clothes *are* entirely active. She learned about them by *doing*, rather than looking. Her motoring coats are free-shouldered and weigh nothing. (She drives constantly, coast to coast, Mount Kisco to stage door, London to Henley-on-Thames, to see her grandchildren.) Her slacks fit her with a close ease, and she has a mouth-watering collection of shirts (not blouses) that she wears with slacks or fine, tailored swinging skirts. She loves gloves: string gloves, pigskin gloves, rich, creamy suède gloves. She also has a drawerful of gardening gloves that she always *means* to wear. "Alas," she says, "they are the most pristine gloves I own." Miss Cooper's latest bare-handed gardening achievement is in California—the garden of the grey-roofed pink house that she designed herself. All Miss Cooper's clothes principles must travel—because half of her life is in transit. "But," she says, with one of those pure Cooper gestures (this one of down-handed despair), "one thing I never learned was to travel light. If one happens to have a passion for 'apt' dressing, the overweight is always *ruinous*." For all the variety of clothes necessary to cover Miss Cooper's ten-lives-lived-as-one—one thread runs through them all. She is a woman chiefly concerned with becomingness—which she has never found to conflict with fashion. And she looks for becoming things everywhere, in clothes, house-decorations, situations, lighting. . . . About lighting she has this to say: she thinks that women should not depress themselves by having their dressing tables in a cruel north light. "Certainly one sees oneself at one's worst—but one's worst is no *truer* than one's best. And is that what one wants? Is it a good psychological way to start the day? One might do far better, it seems to me, to start the day looking wonderfully well to one's self—and then not worry about one's looks for the rest of the day." The most becoming thing she ever came across, she says, were the mirrors in playwright Henry Bernstein's Paris apartment. They were backed in gold rather than silver. "I saw myself reflected in a warm gentle golden haze, very gay and stimulating—instead of mirrored in hard cold grey." It occurred to us that such a golden mirror was a pretty accurate description of Miss Cooper, herself.

For don't dress evenings, Miss Cooper chooses vicuña-brown chiffon (wonderful with her hair), with a wide collar she can tie or let float, and the Cooper mark—a close, little waist. By Larry Aldrich, in Bianchini chiffon, about $110. Saks Fifth Avenue; Henry Harris; Famous-Barr. Shoes by Fiancées.

KAREN RADKAI



The men's pages— summer basics from Italy

Italian influence on men's clothes is a fact now—
and American men are getting to know the facts:
that Italian tailoring can be very much
at home in America; that naturally slender
jackets and straight-hanging, cuffless trousers,
like the ones shown here,
are smart and comfortable at the same time.
The handsome summer wardrobe on these pages
was copied from the custom cuttings of
Savini of Brioni, a Roman tailor of fine repute—
and made in America in Italian cottons and silks
that make pleasant summer sense anywhere.
(Shirts, et cetera: American in origin.)

This page: One-button summer dinner coat of
dull black-gold silk, $95. Black mohair trousers,
the side-stripe in satin, $35.
Also: a horizontally-pleated madras shirt,
silk shantung tie, cummerbund (not shown).
Reversible gold-filled cuff links (showing the
cultured pearl, evenings only), by Destino.
Hat: black straw, with a new telescope crown.
On all pages: All jackets and trousers, by D. Siegel.
(Jackets lined with Bemberg rayon.)
Shirts, by Excello. Ties, by Excello Cravats.
Dobbs hats. Everything, at Abraham & Straus;
Hutzler's; Burdine's; Hudson's.

For other shops, see page 142.

On this page, business-and-travel suits
that look tall, even on a hanger:
the fabrics are as responsible
for this as the expert cutting.

Left: A handsome herringbone-weave
cotton suit in black-and-brown;
new four-button jacket. In Pomezia
cotton, $95. Tan cotton broadcloth
shirt, lightly striped;
imported-silk tie; a cocoanut straw hat.

Right: A silk suit, medium-grey, with a
muted white stripe—detailed for a heat wave
with a shirt of fine white batiste. Suit, $135.
The tie is maroon linen-weave silk.

Shops, full details, on facing page.



Italian news continued

Sketched here on the Italian Line's "Cristoforo Colombo," silk sports jackets to weather our summer, handsomely.

Roman checks: A jacket in black-and-white hound's-tooth silk. The checks, the tailoring—pleasantly brisk.

(Pockets slant, cuffs button back for driving.) $95.

Roman stripes: Maroon, navy blue, lighter blue—a silk blazer that's tirelessly trim. $95.

In both cases: Silk slacks, $50 each; white cotton mesh shirts with three-quarter sleeves.

Shops, full details: page 142.

TWO-THIRDS INNOCENT

By Patrick Campbell

At one time, while I was still parting my hair in the middle, I used to think that there was nothing more important than absolute truth in human relationships. I used to break in on people at parties and shout at them: "Chatter, chatter, chatter! What's it all about? He said and she said, and I always do my new potatoes with a little sprig of mint. Can't we get down to something *important?*"

Personal revelation, and the soul bare right down to the boots—that was what I liked. I used to be able to clear a room in about twenty minutes. It got so bad that a number of people—quiet folk interested in gardening and bridge—knowing their limitations, used to try to find out whether I would be there before accepting an invitation to something as harmless as lunch. This business went on for several years, but did not achieve its final flowering until I appeared in an Irish court.

There had been an accident. I had run into the back of another car. The owner sued me for damages.

My father briefed counsel. "It's absurd," I said. "There's no need to go to all that expense. The facts are perfectly straightforward. I was driving at thirty-eight miles per hour along a main road. This man comes shooting backward—*backward*—out of a side turning, lighting a cigarette. What do I want counsel for? I can handle this case myself."

My father said he thought we might have counsel anyway. The law was a complicated business. It might do us no harm to have responsible advice.

When we arrived in court I was pleased to see that I knew the judge. He even nodded as we sat down.

The driver of the other car gave his evidence. I must admit I was surprised by what he had to say. He said he'd blown his horn twice before starting to reverse, looking carefully up and down the main road as soon as his view became clear, sounded his horn again, and then backed around slowly and carefully onto his own side. He was suddenly run into without warning. The only intimation he had received that some other vehicle was approaching was the roar of a racing car being driven at high speed. He had been driving for twenty-two years, had never before been involved in an accident, and had lost a week's work as a result of being run down.

I stepped into the box. I was very angry. It seemed incredible that anyone could so distort the truth, and in a court of law, too, where—it seemed to me—it must have a specially sacred quality. My principles had been outraged. I resolved that my own evidence would be the truth, the whole truth, and nothing—of any sort, shape, or description—but the truth.

My counsel rose to his feet. "I suggest," he said to me, "that you tell the court what happened, in your own words."

I stood up. I took a deep breath. "You may be seated, if you wish," said the judge. I sat down again.

"What happened was this," I said. "I'd been playing golf. I had one bottle of lager afterward, because I was going on to a party and didn't want to get full before the fun started."

The other man's solicitor stood up. "May I, my lord," he said, "put a question to the witness?" The judge seemed surprised, but he gave his assent.

"You are accustomed to drink heavily?" the solicitor asked me.

I considered it. "I certainly do get pretty high now and then," I said, "if there's a party on."

"Thank you," said the solicitor. He sat down. I caught a glimpse of my counsel's face. His mouth was wide open.

"Well, to continue," I said, "I was driving more carefully than usual. I'd had a couple of bad smashes already, and I didn't want another one. Didn't want to miss the party, you know," I explained to the judge.

He nodded. He was leaning forward watching me with a rapt expression.

"But suddenly," I said, "a small family sedan shot past me. It was full of children, had a pram on the luggage grid and a mattress strapped across the roof. I couldn't let that go, of course, so I put my foot down."

The solicitor was up again. "You mean you increased your speed?" he asked.

"That's it," I said. "Put my foot right down. I caught the sedan in the next half mile and passed him."

My counsel stood up. "Mr. Campbell," he said, "your car is a twelve-year-old seven-horsepower two-seater. What speed would you say you were doing when you passed this other vehicle? I suggest, in view of the age and size of your machine, that it could not have been very much more than thirty-five miles per hour."

"Thirty-eight," I said. "Thirty-eight miles an hour. I was watching the clock all the time. But probably it was a bit more. The speedometer is slow."

"I see," said my counsel. He seemed to be about to go on. Then he sat down again. He loosened his collar.

"Well," I said. "I came to this straight bit of road—"

"You were on your own side, of course," said the judge. The normal procedure of the court seemed to have broken down. Everyone seemed to be asking questions as they liked.

"Nobody drives on their own side of a dead-straight empty road," I said curtly. "I was nearer the middle."

"I see," said the judge. "Thank you," he added, after a moment. He sat farther forward in his chair. "Go on, please," he said.

"Well," I said, "I was travelling *(Continued on page 141)*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Vice-Presidential candidates for both parties. ... The bruises of the Middle East.... Gerald Savory's London comedy, *A Likely Tale*, in which Robert Morley is an elderly-bachelor author.... The ungainly early Proust novel, *Jean Santeuil*, which has in it the unclear form and features, like those of an adolescent, of Proust's later greatness.... The prettiness of the song, "Lisbon Antigua."

PEOPLE ARE TALKING ABOUT... Cinerama's new one, *Seven Wonders of the World*, with more winging and dipping high over mountains and deep into gorges, on a swooping tour managed with decision and absurd amounts of corn, all forgivable since this is the best cut-rate air cruise going.... The exhibition of small, delicate paintings by Audrey Duncan at the Sagittarius Gallery.... The loan exhibition of large smashing paintings by Gauguin at the Wildenstein Gallery, for the benefit of The Citizens Committee for Children.... The four-year-old child who explained to her nursery-school teacher: "I'm going to be a plain human mommy that sets the table and puts the kids to sleep and raises the American flag."

PEOPLE ARE TALKING ABOUT... The Esoteric record of Anatole Kitain playing Bach on the unique Siena piano; it is a lute-toned instrument which was built around 1800, and since then has had a history like a war movie—it was given by the town of Siena as a wedding present to Crown Prince Umberto, later during World War II buried in a plaster cast in the African desert near El Alamein, and eventually transported to Tel Aviv, where Avner Carmi, a dealer in pianos, hacked off the plaster and discovered the extraordinary Siena piano, garlanded with cherubs, some of them drunk.... The elaborate but slightly maddening game, "Thimk." ... The reticent charms of *Surprised by Joy*, in which Dr. C. S. Lewis of Cambridge University warns "... of the pernicious tendency to compare and to prefer—an operation that does little good even when we are dealing with works of art and endless harm when we are dealing with nature. Total surrender is the first step toward the fruition of either. Shut your mouth; open your eyes and ears."

PEOPLE ARE TALKING ABOUT... Both the crushing and superb performance of Sir Laurence Olivier in his movie, *Richard III*, and the book, *Richard III*, in which Professor Paul Murray Kendall does a fascinating whitewash job which led to this question from the English reviewer, H. R. Trevor-Roper: "Why should we whitewash Richard at all? ... Richard was deserted by those of his accomplices whom he had not previously slaughtered... The fifteenth century bred such men. Some of them can still interest us. Their record lives in Perpendicular churches, great colleges, noble libraries, exquisite tombs—the by-products of their monstrous lives. But to describe any of them—and especially Richard III—as a good man is absurd. Only one of them, Henry VI, has any claims to goodness. He was so good he was nearly made a saint. But he did not seize the crown, he lost it; he did not murder, he was murdered; and he was mad."

IGOR MARKEVITCH, a slight, swift-jointed conductor, flamed with inward brilliance, has the extraordinary advantage of what he calls "anti-prima-donna-ism," or no podium antics; those back-flips of drama that can make audiences bristle, like a triangle struck out of turn, are never part of his particular show. Concealed beneath his marbleized approach, however, is a fresh agility of interpretation full of small illuminating surprises. His North American début last season in Montreal cast out spreading ripples of excitement and pleasure; this summer he has more concerts in America, notably in Philadelphia, Chicago, and Los Angeles. Born a Russian noble in Kiev, he played his first recital in Switzerland at five; at thirteen, he studied in Paris with the famous pianist, Alfred Cortot, and with the equally famous teacher, Nadia Boulanger. At eighteen he conducted Holland's blue-chip orchestra, the Amsterdam Concertgebouw. And somewhere along the way he learned English from James Joyce's brother. Now, at forty-three he has a lingering conviction that a childhood game, mental chess, played with his father, set one of the controls for his success. They played as they strolled in the garden, without board or chessmen; every move had to be retained in the boy's head until the finish of the game.



PENN

IGOR MARKEVITCH

"THE FLOWERED CIRCUS"

For the first time in the happy, high-flying history of Ringling Bros and Barnum & Bailey, the circus is designed by a famous painter who wanted it less stupendous, more ravishing. This year, Marcel Vertès has invented a delicate and rioting parade of flowers. All his sketches (including these five) will be seen this month at New York's Carstairs Gallery; some will key part of the décor for the "April in Paris" ball, April 20.



Show girl, midgets, and a pretty poodle



The Rose Queen riding a white stallion

Fifteen violet girls riding in a carriage drawn by black horses with green grass tails and manes

BY MARCEL VERTÈS



Snow White, air-borne by floppy-petalled dwarfs

Vertès' masks and costumes, full of his own mental trapezing, set the magic of the performers' tricks. Aerialists become climbing roses; frog musicians toot morning-glory horns; a little gardener tries to chop down to size a tall sunflower clown. Wearing flowered turbans, the baby elephants bob Babar-fashion.

A fuzzy slapstick bug chasing the younger flowers





MADAME HERVÉ ALPHAND... A wide-smiling blonde with astonishing gay blue eyes, Madame Alphand, the wife of M. Hervé Alphand, French Ambassador to the United Nations, entertains often and with a plan so carefully concealed that her parties seem spontaneous. In their New York apartment, she deliberately masses fresh and mock flowers together, sometimes in out-sized brandy-balloon glasses, painted black. (Her black dress, *above*, is from Dior.) At her parties, in this blue and white room with grouped figures of *biscuit de Sèvres* against deep blue, Madame Alphand, who has recorded many French songs, frequently sings in a witty, nostalgic voice, accompanying herself on a blond guitar.



Unframed eighteenth-century landscapes (borrowed from the Louvre) act as backgrounds for bouquets mixing real and unreal flowers.

The flowered apartment of the Hervé Alphands...

their plan for expansible parties

As members of the United Nations diplomatic corps, the Hervé Alphands live in an official French residence in New York, receiving, with expansive sociability, guests from all over the world. With a flair for improvising inexpensively and with a bold, sound sense of colour, Madame Alphand has made their rambling duplex apartment both personal and gay.

In the drawing room, a shell of pale grey with grey carpets, soft grey walls, and grey curtains, there are sharp, exciting accents of turquoise, yellow, and emerald green; these colours appear in felt table skirts that hang to the floor and in chair coverings; the chairs themselves are French with curvy wooden frames painted white. Everywhere there are bouquets of real and unreal flowers—pink, red, white, yellow, and blue—massed in the black brandy glasses of which Madame Alphand is especially proud; she buys them at Bloomingdale's and lacquers them herself.

The total effect is of an atmosphere made for happy, unpredictable parties and unpatterned conversation. And this, in fact, is the usual key for the Alphands' many parties, the most famous of which she calls "*buffets de gare,*" or, bluntly, in English, "railway station buffets." For a *buffet de gare,* which combines in one talky (*Continued on following page*)

Flowered apartment *continued*

evening both good food and amusing entertainment, perhaps fifty guests are invited.

Guests who come primarily to talk—or to listen to those who come to talk—gather in the pale living room (opposite page). For those who crave the giddier stimulations of music and mimicry, a small informal patter goes on in the blue *salon* (page 108).

There, perched on a stack of cushions, Madame Alphand plays and sings, her fragile porcelain good looks illuminated by wit and an obvious joy in her own parties. (During World War II, when Monsieur Alphand served with the Free French, she sang with notable effect in New York night clubs. On her record albums she is called a "Voice of France.") Her mother, Madame Cécile Reynaud, plays a miniature black piano; and quite often a guest—Edith Piaf, or perhaps Maurice Chevalier—does a turn. The most frequent request is for Monsieur Alphand's riveting imitation of an international conference of foreign ministers, a five-way gumbo of languages mimicking four summit ministers and an interpreter. The charm of these evenings lies in their alluring lack of regimentation, an attractive, guileful way of taking guests by surprise, yet simultaneously putting them at ease.

In the dining room is the *buffet de gare;* two large tables are set for sixteen each and supper is served continuously from nine until two in the morning. Put out on each table are platters of *bœuf à la mode en gelée,* cold chicken tarragon, green salads and *salade Olivier* (a succulent mix of cold vegetables), cheeses, and fruits; champagne with the meats and red or white Bordeaux with the fruit and cheese. Guests may sit down whenever they like, wherever they like, serving themselves. With all the advantages of ordinary buffet, this plan short-cuts its major hazards—the problem of balancing plates and glasses, for instance, and even, since the food is already on the tables, of carrying one's plate about.

Platters are continuously replenished and as places at the table are vacated, they are reset for the next round of guests.

This carefully plotted balance between perfect system and no system stretches through the evening and through the Alphands' other parties, too. Sometimes they ask as many as three hundred people for cocktails. Drinks are passed but *canapés* never. Instead, they are placed in small plates on all the tables so that guests may help themselves but are never interrupted in the middle of good conversation by the sudden imperious appearance of a platter.

Naturally, on some occasions, small seated luncheons and dinners are in order. Even then Madame Alphand has an engaging way of weeding out the ironclad patches of protocol so that everything appears facile and gay and nicely frothed with genuine pleasure.

KERTÈSZ



The large drawing room (right) with more unframed paintings from the Louvre and mellowed French furniture against pure pale greys; for shock value, the chair covers and table skirts are brilliant yellow, blue, and green; the fabrics, shantung, corduroy, and inexpensive chintzes. In the dining room (left) grey walls and Empire chairs covered in emerald green and turquoise shantung; over a green damask cloth, Madame Alphand uses transparent blue and green place mats with a centrepiece of grapes, some real, some alabaster.



THE NEWS IN HOUSE FLOWERS:

REAL AND UNREAL MIXED

It's the new fashion in decorating: this fresh idea in flower arrangements—a mingle of real flowers and flowers made by man (or woman—Helen Cole, designer of smart artifice, did these arrangements). Like the flowers-to-wear in this issue, these new blossoms for the house are frankly, exquisitely artificial—made of straw, enamel, glazed cotton, they're like nothing on earth, and don't pretend to be. *This* is their real beauty: imagination's the only limit, not season or soil. With a tray of unreal flowers at hand, and a florist or a garden (or only a window-box) to supply fresh cuttings, you might teach nature a few things. For a centre-piece, for instance: fresh pink and red geraniums in a blaze—in April!—of orange silk chrysanthemums; for a summer night table, a cut-crystal bowl of real fern and false white tulips (impossibly beautiful: even a hothouse can't supply tulips in July). Illustrated on these pages: four decorators' ideas on the subject.

1. Everflowering obelisks—forms sheathed with porcelain-like plastic flowers—Michael Green's plan for a dining room. (Marbleized bases can also be used for ivy and field flowers—twined on wire—or for small potted trees.) Chairs, Venetian shades: of Scalamandré silks. Fresh note in candlesticks—fluted white porcelain, for a cool-looking centrepiece. 2. Della Robbia ropes by the yard, party-garlands for this room by Baldwin & Martin. Of unreal mulberries, lemons, flowers, and leaves on plywood frames, they can be stored afterwards for other parties. The only other décor—and perfect for a party: tubs of real marguerites, striped hangings, stacked pillows (to order from Helen Cole). 3. Unreal eucalyptus greens by the bowl, primroses by the yard—Elizabeth Draper's refreshment for a casual summer house. The leaves, in a great unglazed terra-cotta bowl. might be mixed with real wild roses and other beach-blooming flowers. "Primrose" cotton print: Margaret Owen. Chair: Paul McCobb. Pillows, in Thaibok silks, plain and plaided—cool to look at and sit on. 4. Idea here is flower-baskets, the baskets and flowers both of straw, colouring a city-country dining-room scheme by Mrs. Henry Parrish II. Raffia hyacinths, tulips, and narcissuses are tiered on old French tôle tables, adding colour to the painted side chairs, silk Chinese panels, antique china vegetables. *The unreal flowers* and these sketches: on view at Helen Cole all through the month of April.

OTTO MAYA



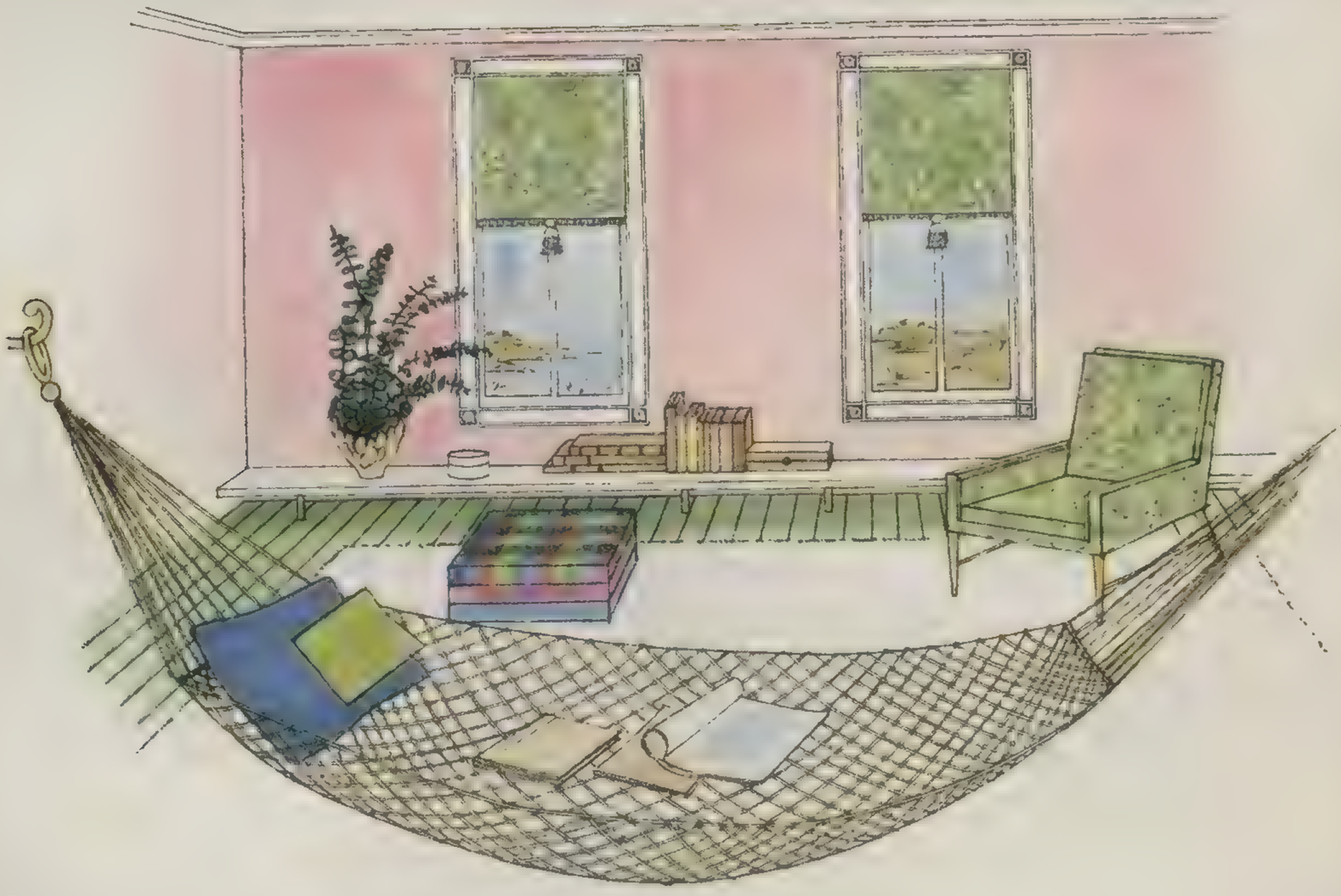
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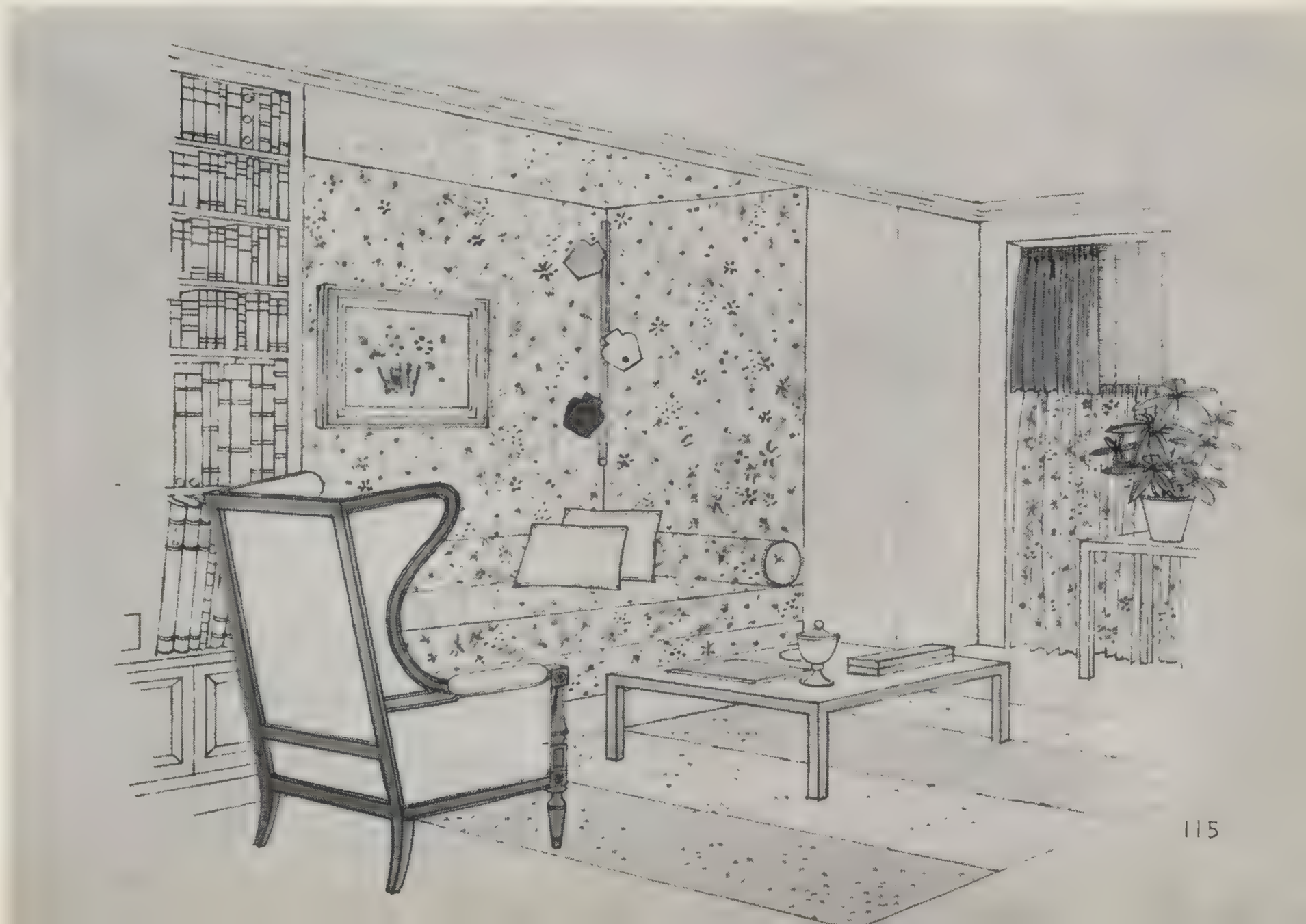




LIFE WITH FLOWERS:

EVER-BLOOMING DAISIES

Continuing the fashion for flowers of unworldly beauty in decorating: new cotton prints involving prettier daisies than ever grew. A delicious profusion of deep pastel tints on white, they'll liven spring and summer bedrooms, and still be fresh at autumn—both are cottons by Everfast with a special brand of freshness (see photographs opposite; full details, below). *Above:* A bedroom growing daisies—on the quilted glazed chintz bedspreads, ribbed sheer cotton curtains. More of the outdoors indoors: wrought-iron furniture and topiary trees. *Below:* Bed-sitting room that's a field of daisies—cotton daisies. The alcove is "papered" in the same daisy-printed glazed chintz seen in the tiered curtains; the bed is daisy-covered in chintz too—the quilted version. The carpet: do-it-yourself stripes (see below). *Both rooms:* Everything described at Altman's. For details on all fabrics, see below.



Opposite: The new prints here—"Daisies"—in cottons by Everfast. Far left, quilted glazed chintz made crease-resistant by Everglaze. Near left, matching printed sheer ribbed cotton. Between the two, the living inspiration for this new blossoming fashion. *In both rooms, this page:* Bedspreads, dust ruffles, pillow shams, curtains, all made by Sumergrade, in fresh cottons by Everfast. *In the bedroom, above:* Beds with brass headboards; fruitwood table; red cotton rug by Cabin Crafts; Rosenthal "Continental" china; French iron furniture. *In the bedroom, right:* English fruitwood chair; a brass Italian bracket lamp. The Karpet-Squares carpet: squares of rose and white cotton, adhesive-backed to cut and arrange to any size, any pattern. *Everything described here:* At Altman's. Cottons by Everfast, by the yard at the same shop.

KAREN RADKAI

"MY FAIR LADY"

Julie Andrews as Eliza Doolittle and Rex Harrison as Professor Higgins are completely captivating in this new musical comedy in which everything is a pleasure. Based on George Bernard Shaw's *Pygmalion*, it has been adapted, produced, and directed by talent; the Lerner lyrics match the Loewe music in the happiest fashion; the Oliver Smith sets with their airy perspectives and infinite interior jokes keep the eye amused; the extraordinary Cecil Beaton costumes range from Cockney flower girls with three ostrich plumes on flat black sailors to duchesses at Ascot in black and white, slinking in hobble skirts and all magnificently beautiful. Among the additional pleasures are the youngness of Julie Andrews' sweet voice, the clarity of Rex Harrison's enunciation—he talks some of his songs as though they were the patter songs of Gilbert and Sullivan. (He also stands, hands in pockets, feet crossed neatly, looking like an exclamation point.) As Eliza Doolittle, selling her violets at Covent Garden, says in wonder, "Garn!"

Julie Andrews and Rex Harrison



"BROTHERS, I PRESUME?"

By Senator John F. Kennedy

The time has come for peace missions from those two great armies—the authors and the politicians of America—to hold a meeting at the summit, to convince their comrades to put aside those horrible weapons of modern internecine warfare: the barbed thrust, the acid pen, and—most sinister of all—the rhetorical blast. For the current hostility between the political and literary worlds has been helpful to neither camp.

The politician and his government make no military secret of their disdain for the author and the scholar. In Washington, our fortress on the Potomac, we award medals and memorials to distinguished civil servants, to famous military men, to outstanding scientists, and, of course, to retiring politicians—but nothing to distinguished authors. I have serious doubts that a national poet laureate could ever get Senate confirmation. We subsidize beet growers, silver miners, fertilizer spreaders, and even honeybees—but not authors.

The disdain of the author and the scholar for the politician and his government, on the other hand, is equally apparent. My desk is flooded with books, articles and pamphlets criticizing Congress. But rarely, if ever, have I seen any writer bestow praise upon either the political profession or any political body for its accomplishments, its ability or its integrity—much less for its intelligence. Fictitious politicians—whether members of Parliament in the time of Charles Dickens or mayors of Gibbsville in the time of John O'Hara—are inevitably shabby, slippery, or selfish. Many of today's intellectuals and authors share the views of Henry Adams, who in 1869 was told impatiently by a Cabinet member: "You can't use tact with a Congressman! A Congressman is a hog! You must take a stick and hit him on the snout." And in quiet derision Adams replied: "If a Congressman is a hog, what is a Senator?"

Real-life politicians to much of the literary world today represent nothing but censors, investigators, and perpetrators of what has been called "the swinish cult of anti-intellectualism"—a cult, I might add, which is matched in the current clash by what might be termed "the snobbish cult of anti-politicalism."

But peace between these long-time enemies will be achieved not by an accentuation of our differences but by a recognition of our similarities, of all we have in common, of all we share and should share.

The American politician of today and the American author of today are descended from a common ancestry. For our nation's first great politicians—those who presided at its birth in 1776 and at its christening in 1787—included among their ranks most of the nation's first great writers and scholars. The founders of the American Constitution were also the founders of American scholarship. The works of Jefferson, Madison, Hamilton, Franklin, Paine, John Adams, and Samuel Adams—to name but a few—influenced the literature of the world as well as its geography. Books were their tools, not their enemies. Locke, Milton, Sidney, Montesquieu, Priestley, Coke, Bolingbroke, Harrington, and Bentham were among those widely read in political circles and frequently quoted in political pamphlets. Our political leaders traded in the free commerce of ideas with lasting results both here and abroad.

For more than a century this link between the American literary and political worlds was maintained unbroken. Presidents, senators, and congressmen were not only political philosophers but biographers, historians, essayists, humourists and, in some instances, writers of poetry and fiction. Consider, for example, this poem to a young girl:

"Remember thee?
Yes, lovely girl,
While faithful memory holds its seat,
Till this warm heart in dust is laid,
And this wild pulse shall cease to beat,
No matter where my bark be tost
On life's tumultuous, stormy sea:
My anchor gone, my rudder lost,
Still, cousin, I will think of thee."

The author was not Christina Rossetti, nor Robert Browning, but a rugged Senator from Texas—Sam Houston.

Literary men, when not directly active in politics themselves, maintained a strong influence on political events. The gifted abolitionists of New England—Ralph Waldo Emerson and John Greenleaf Whittier and others—influenced strongly the years before the Civil War. And Henry Adams' education was involved even more with political matters than with the symmetries of Chartres and Mont St.-Michel.

Today this link is all but gone. Where are the scholar-statesmen? The American politician of today is fearful, if not scornful, of entering the literary world with the courage of a Beveridge. And the American author and scholar of today is reluctant, if not disdainful, of entering the political world with the enthusiasm of a Woodrow Wilson.

The modern politician—although not all, I should make clear—knows well that what he says but never writes can almost always be denied; but that what he writes and never remembers may some day come back to haunt him. The thought of Job's lament, "O, that mine adversary had written a book," has dried up many a politician's pen. Political memoirs and diaries, published at the end of one's career, and with the incalculable advantage of hindsight, are considered to be relatively safe. But *(Continued on page 142)*

New coats: when it rains, they shine

Near right: Carnation-printed cotton poplin, one of the prettiest raincoats ever—but don't save it up for a rainy day; it's good fashion in good weather, too. Grey carnations on white; about $40. By Donald Brooks. At Jay Thorpe; L. S. Ayres; Joseph Magnin. Emme hat.
Right, centre: Raincoat in sunflower-yellow sailcloth. It zips up the front (and around the world, as a summer travel coat); has a pleat at the back of its skirt. By Main Street, about $40.
Bonwit Teller; Famous-Barr.
Far right: Chesterfield—without peer when it comes to wear. Rain-resistant silk-and-cotton tweed, in beige with a black velveteen collar and buttons, a look with great fashion-dash for the city—even when the sun's splitting the trees.
By Sherbrooke, in Einiger fabric, about $45. Lord & Taylor; Frederick & Nelson.
Burlap bag, also at Lord & Taylor.
Umbrella news, both pages, from Uncle Sam Umbrella Shop.



FRANCES MCLAUGHLIN





Brief coats: over-all news

Right: The new look in the brief coat that's 1956 fashion news—white wool with the cut and polish of a full-length city coat, and the added alternative of behaving like a sweater on occasion, instead of as a coat for city sheaths (read on, below). Coat by Brittany, in Stroock wool fleece, with a white satin lining; $70. Saks Fifth Avenue; Harzfeld's.

Left, above: Finished portrait of the sheath that the brief white coat wears on the page at right. String-beige . . . simplicity, that's the whole description (and a good prescription, now). By Goldworm, in a blend of Orlon plus cotton plus linen. About $35. Bloomingdale's; Best's Apparel.

Below left: Here's where the brief white coat, shown right, might start behaving like a sweater—flying around the countryside in a car, with red cotton twill pants ($10), and hooded red cotton jersey top ($4). By Smartee, in junior sizes. Bonwit Teller; Woodward & Lothrop.

FRANCES MCLAUGHLIN



Turquoise jewels among the new coats

Nice blend of news, yes? It's a blue year in fashion,
a turquoise year in jewels—and here are turquoises,
coat-sized. Nicer still, turquoise blue
is that rarity, a really brilliant pastel;
it's as free of the seasons as black or navy blue.
Think of these coats now, with dark city sheaths and
deep-crowned hats. Think of them for summer, with
white, amber, pastels, a dozen of the new prints.
Think of them, certainly, as two bright coat buys.
This page: Shown casually here—a turquoise felt coat.
Add a hat and a dark sheath, and it's as urban
as you please. The coat, a slit-sided cardigan,
made of the most flexible felt to date, by A. Davis,
of wool and Avisco rayon (fabric by Felters).
About $20. At Peck & Peck;
Sakowitz; J. W. Robinson.
Facing page: A coat that could lead the most
international kind of life (as shown here, with diamonds,
and a blond alligator bag)—or live just as expertly
in deep-country or sea-cooled resorts.
Notice the news in the cut: it's double-breasted to
the knees. By Originala, of Stroock fleece
(Mitin mothproofed). About $195.
Henri Bendel; Dayton's; Harzfeld's; I. Magnin.
Chanel's "Chanel Red" lipstick. Diamonds: David Webb.



FRANCES McLAUGHLIN

Sachet-flowers: overnight news

Flowery fashions confined to the bedroom:
nightdresses, peignoirs, flower-strewn or flower-coloured.
(And notice how the bedroom blooms: new flowered wallpapers, linens.)



Above: A bedroom full of flowers here, starting with a long nightdress in the new Quelques Fleurs French Garden print (see page 145). By Munsingwear, of Celanese acetate tricot. $5. Altman's; Hutzler's; Hudson's; shops, page 144.
On this and the next three pages: Katzenbach & Warren wallpapers. Sheets from D. Porthault. (The white-as-a-daisy carpet here, by Wunda Weve.)

Above: Forget-me-not embroidery on a demi-long Empire nightdress
in flower-blue. By Leonora, of an Everglaze
cotton batiste by Springmaid, with a talent for staying fresh
without ironing. $8. Lord & Taylor; Halle Bros.

Above: A double drift of nylon tricot, peach over yellow,
adding up to a talisman rose.
It's appliquéd with flowers, and shorter than long.
By Vanity Fair, $25. At Altman's; Sakowitz.

Below: A rose-pink peignoir, with a butterfly bow poised
on the shoulder blades, a petal collar of nylon satin.
Full length. By Rogers, of nylon tricot.
$15. Altman's; Carson Pirie Scott.



More overnight news—in flowers

Above: A delphinium-blue nightdress, demi-long,
with wide straps, a blue rose at the bosom.
By Sans Souci, of Dacron-nylon-and-cotton
(no ironing's needed); $8. De Pinna; The Broadway.



Above: Lilies of the valley, looking deliciously
fragile on yellow (a favourite lingerie colour now).
Nightdress, mid-length, by Faerie, of nylon tricot;
about $8. Altman's; Famous-Barr.

Below: Exactly the shade of pink sweet peas,
this nylon tricot nightdress, embroidered
across the bosom. Full length. By Artemis,
about $9. From Lord & Taylor; Titche-Goettinger.



Above: Mimosa buds embroidered on the prettily shirred bodice of a short nightdress of mimosa-yellow nylon tricot. By Van Raalte, $11. Bloomingdale's; J. W. Robinson.

Below: Roses, rose and pink, neatly sprigged on this calf-length robe of white silk shantung. It buttons from the child-like collar to the hem. By Perfect, $35. Saks Fifth Avenue; Julius Garfinckel.

Below: In a truly-lilac lilac, a lacy, mid-length nightdress, with wide, stay-put shoulder straps. Of cotton batiste (ironing's optional). By Gilead, about $6. Best's; Famous-Barr.

KAREN RADKAI

News in knitted cotton— buy of the decade

We're quite calm, thank you: it's not over-enthusiasm but overwhelming evidence that leads us to make the statement at left. Every fortnight finds the knitted cotton dress (it first appeared as the T-shirt dress in Vogue two Aprils ago) breaking new circulation records. Far from settling down to a slow walk as a "classic," it's growing in numbers—and variety—all the time. The latest report: *Below:* Simplest kind of city sheath—black knitted cotton, brown and white striped; darted waist. By Betse Cann, in junior sizes; $25. Altman's; Montaldo's; Dayton's. Delman shoes; Berkshire stockings. Sally Victor hat. *Right, above:* In string beige, newest thread of colour in fashion, a knitted cotton sheath for city and country. By Rego, in junior sizes; $23. Saks Fifth Avenue. Emme hat. *Far right:* Bloused lightly, but enough to place it under the new Paris influence (the waist is elasticized), a knitted cotton sheath, blue and white, with shoulder-ties. For late-day now—but hot weather will see it out mornings. By Barbara Carol, $12. Peck & Peck; Neiman-Marcus; Frederick & Nelson. Napier jewellery: Bergdorf Goodman. *Chairs:* by Kagan-Dreyfuss, below; Georg Jensen, right.





More knitted-cotton buys

Below, left: Fine costume-plan in any fabric—bloused sheath, short jacket—here in knitted cotton, buy of the decade. Navy-blue dress, white-tweeded jacket. By Rosanna, $18. Costume, at Peck & Peck; Bullock's, Los Angeles. The hat, natural Milan straw (bloused too) from Emme. *Below, right:* Dinner sheath with subtle new allure—high neckline barely strapping the back—in black knitted cotton. By Rona, in junior sizes, in Fair-Tex fabric. $12. From Bonwit Teller; Wanamaker's, Phila. I. Miller sandals, worn here with Belle Sharmeer sandalfoot stockings. All the ropes of fake pearls by Richelieu, from Altman's. *Right, above:* One of the newest looks in knitted cottons—easy, pretty, two-piece. In fact, it's made and sold as separates. Yoked navy-blue shirt, $12; skirt full of unpressed pleats; $13. By Masket Bros., in Wyner cotton jersey. Costume, Ingber bag: Lord & Taylor. Costume, also Burdine's. *Seated, directly right:* A woman who knows a good thing in knitted cotton when she sees it—black city sheath (buttons down the back) with day-through-dinner possibilities. By Sportwhirl, in Permathal-Everglaze processed cotton knit by Alamac. This, about $15. Peck & Peck; Joseph Magnin. (Chair photographed here: from Kagan-Dreyfuss.) *Far right:* Wonderful way to look at your own dinner parties—and it's a buy, in knitted cotton. Demi-long sheath, deeply slit; add a belt to blouse the line lightly (that's very new, very French). By Smartee, $12. Dress and Glentex scarf: Bendel's Young-Timers. Dress, also at Hutzler's.

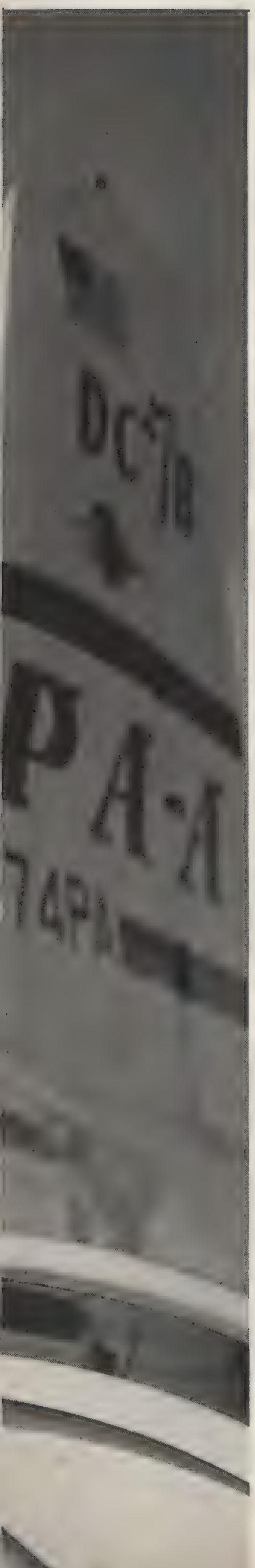








Vogue's new printed and perforated Patterns—travelling now



One definition of an ideal holiday: all paper work done before you leave. Exactly the case here, where the paper work happened to be the new, revised Vogue Patterns. (Introduced in March, these patterns—directed every inch of the way via printed directions *plus* perforations—are so clear that even an amateur can handle them easily, successfully.) Here, the new patterns come to life as travelling clothes, just arrived in the Dominican Republic for a holiday—arrived at a fast clip too, on Pan American World Airways six-hour Clipper flight. *Left:* A very down-to-earth travel costume—boxy jacket over a luncheon-through-cocktails dress. String-beige cotton jersey by Wyner; we lined dress and jacket to insure their good lines. Pattern 909. Emme hat; Monet jewellery; Crescendoe gloves; the bag, by Coronet. *Below:* Another fly-in-it, live-in-it costume—a sleeveless sheath that's well up to little warm-weather evenings without its day-long fitted cardigan. Both of linen-textured blue silk, the jacket lined in an all-the-blues silk print. (Both silks by Onondaga.) Pattern S-4690. Matching print beret: a John Frederics Charmer. Hansen gloves; Bartek jewellery; bag by Greta.
For back views, sizes, yardages, and other details on these Patterns, turn to page 155.

VOGUE PATTERN S-4690

From the Atlantic to the Pacific: the London fashion-news



Nice surprise in store (American stores) for April shoppers: finding new London clothes with an international sense of ready to wear here. Or, Americans could wear them to London on their summer travels—coals-to-Newcastle idea in prettiest form yet. *Facing page:* Fine London contribution to the field of travel cottons, a suit that's done some travelling already (from there to here) and that's made by Jacqmar of their newest cotton—a triple-weight striped cotton shirting. It tailors with triple the firmness, yet remains remarkably light and fresh. In pale-blue and white stripes, about $150. This and the chiffon-wrapped white straw hat by Otto Lucas, ready at I. Magnin. Hat, also at Lord & Taylor. *This page:* The kind of late-day and little-dinner look that American women love (a look also labelled a London look)—the dark adaptable beauty of a bare sheath with its own coverage. Strapped sheath, bolero, and straight-cut stole, all of navy-blue wool georgette. Costume, by Frederick Starke of London, about $105. Ready at Macy's. The toque by Otto Lucas, at Lord & Taylor.





SILVERSTEIN

Good buys—for the next 6 months



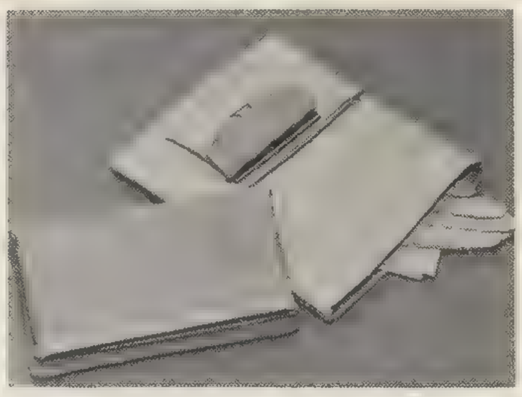
Left: Good for three reasons: the slick black skirt, the black-dotted blouse, the floater coat that can operate independently, for months to come. Skirt, of Herbert Meyer cotton; blouse, acetate surah; coat, in cotton-and-Avisco rayon tweed that's a mixture of black and white. The costume is by Swansdown. $55. At Bendel's Young-Timers. *Right:* Good advice all around: the close-printed print of the silk surah dress, the warm-weather coat of Moygashel linen. Both, in beautiful blues (the coat's white inside—white rayon taffeta), by Abe Schrader. $70. Betmar straw hat, and the MM bag: Bonwit Teller. The costume, also at I. Magnin.





Far left: Good fashion development—the Dacron shirt dress with no behaviour problems. It's beige-and-white stripes. By Van San. About $14 (and *that's* no problem). Macy's; Burdine's. *Near left:* Good costume-making coat—its potential fashion uses can't be counted in dollars. Coat, by A. Davis, neatly cut from nubbly beige linen-and-cotton. $45. At Bonwit Teller. *Below:* Good handbag fashion now—the patterned bag. This one's striped kidskin—a wavy white stripe on pale blue. By Enger-Kress. $7 plus tax. Lord & Taylor; Marshall Field.

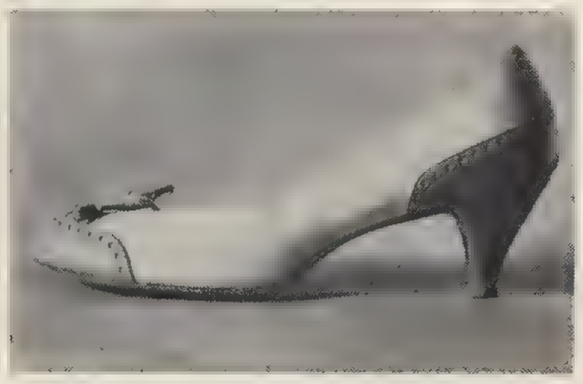






Left: Good $25 investment—sheath and coat of blue linen-like rayon; striped cotton lining. By Jerry Gilden. Costume, Gardner hat, bag: Lord & Taylor. Costume, also Woolf Bros. *Right:* Good bolero line—here over a sheath of matching avocado linen-like silk and white-dotted silk surah (like the cummerbund). By Herbert Schneider. $45. Balenciaga-Gardner hat. Both: Saks Fifth Avenue. Costume, also Julius Garfinckel.





DIANE AND ALLAN ARBUS



Above: Good because the colour scheme's new for spectator shoes—beige and white applied classically. By Town & Country, in calfskin; $11. At Lord & Taylor; Woodward & Lothrop. *Left:* Good way to look in denim in the city—*all* denim. Here, a three-part costume to beat city pressures (the heat, the high rent). Skirt, $13; jacket, $13; sleeveless blouse, $8. All, in grey Cone denim. By Kort Lee. Balenciaga-Gardner hat. The bag by Coronet. Everything: at Gunther Jaeckel. *Right:* Good tweeds, as good in August as now—cotton tweeds quite lightweight and superbly crisp. The colour's good, too—it's becoming grey-and-blond. Sheath and loose little coat, by Suzy Perette. The tweed's by Herbert Meyer. The costume, $45; Madcaps hat: at Russeks. Costume, also at The Broadway.



GOSSIPY MEMO ON TRAVEL

A superb place for serious deep-sea fishing is the Cabo Blanco Fishing Club near Talara, Peru. Started five years ago, by a small group of passionate anglers from several countries, many fishing records have since been established there. The first black marlin weighing over a thousand pounds was caught in 1952, and twenty-five have been caught thereafter. Because two great ocean currents, the Humboldt and Equatorial, merge off Cabo Blanco, these waters produce more fish in greater variety than any in the world—striped marlin, amber jack, swordfish, dolphin, sailfish, big-eyed tuna, mako sharks—and are the only waters with a twelve-month fishing season. The club stands on a long sandy beach, swimming excellent, the wind always from the south. Smartly modern with a wide terrace and sun deck, the club has attractive rooms for around thirty people, a completely equipped tackle room, delicious food and wine. There are three fishing boats built to order in Nova Scotia. Families of guests are welcome; those who don't fish often keep busy photographing such sights as whale, leaping manta rays, giant condor, and pelicans. Rates, $25 a day with meals; boats, $100 a day; big game tackle, $10 a day. (The flight from Miami to Talara on Panagra takes about nine hours.) Write Cabo Blanco Fishing Club, Room 931, 26 Broadway, New York, N. Y.

England's Cotswolds are a range of hills stretching between Chipping Campden at the northern tip of Gloucestershire, Wotton-under-Edge in the southwest, and Shipton-under-Wychwood on the fringe of Oxfordshire.

Everywhere there are rich old farmhouses and beautiful market towns, villages and hamlets in that Cotswold characteristic style, not to be found elsewhere in Europe. The lovely western slopes are dotted with parks and mansions, among them Sezincote, a "Hindu" house which anticipated the Brighton Pavilion, and Toddington Manor, a vast Gothic Revival mansion, forerunner of the Houses of Parliament.

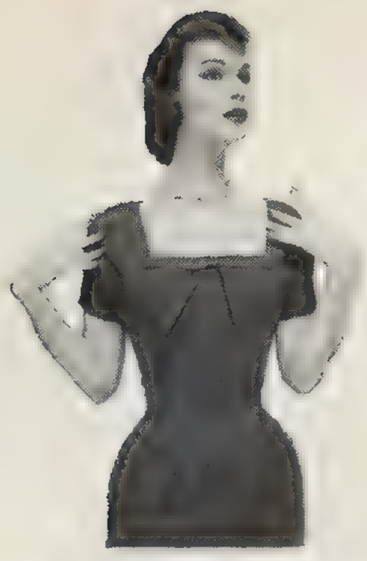
Winchcombe is an old Mercian town with a street of severe limestone houses, a Perpendicular church, and a good hotel, The George, on the site of an abbey guesthouse. At the end of an avenue of chestnuts stands Stanton, hidden in a fold of hills, perhaps the most perfect village in the Cotswolds. Almost every house of golden stone is Elizabethan (Ruth Draper lived in one of them), and the little street has grassy banks, an old cross, and a back cloth of larch woods.

Shipton-under-Wychwood is a pleasant village with an excellent hotel, the Shaven Crown, which has a mediaeval hall; Kelmscott, near Lechlade, is the Elizabethan manor, long the house of William Morris. Bibury, considered by William Morris the most beautiful of English villages, is a series of hamlets rather than a compact village. The sparkling Coln races away between the great buttressed millhouse and the cosy Swan Inn, with its flower gardens by the water; and between the two is a bridge from which you count the trout flashing below.

Sardinia is for the connoisseur of islands, not for the amateur; it is the best-bred of Mediterranean landscapes, the least sensational. There is an austere restraint in the relationship of stone and soil; the basic Sardinian colours are black for the magpie clothes of the people, white for the sands of deserted beaches, fawn for the landscape, and pale blue for the sky. A large Italian island, just under the smaller French Corsica, it is an island of proconsular exile—Carthaginian, Roman, Genoese, Pisan, Spanish. Dusty roads are laid over a landscape, sometimes as flat as a sea bed, sometimes as abruptly rocky as a Gothic nightmare. In the cities, like Cagliari and Sassari, museums hold the carved bronze warriors and ships of the proto-Sards; the walled ports hold yachts with orchid-shaped sails. Around the shores drift sprays of smaller islands under almond blossoms, their fishermen hauling lobster out of flint-blue seas and tunny fish to anoint the incomparable veal of Sardinia. There are several Jolly hotels, and other hotels are being built. The island is reached by boat from Civitavecchia or Nice. Write the Sardinian Tourist Office, Via Barberini 117, Rome, Italy.

The Imperial, a gay nineties hotel in the gold rush town of Cripple Creek, Colorado, high in the Rockies and forty-three miles from Colorado Springs, has two special assets: twice a day, exciting melodrama; three times a day, excellent food. Once filled with miners, prospectors, promoters and their flotsam followers, the town now numbers only eight hundred people. The hotel, long empty, has been delightfully restored by Mr. and Mrs. Wayne Mackin, who have filled it with Victorian furniture, and left on the rose wallpaper, imported from England in 1900. They produce harrowing, bona fide melodramas in their splendid, sparkling Gold Bar Room. Open from May to October.

One may hire a houseboat in Kashmir for a heavenly summer holiday. Built like an Eastern Venice along the Jhelum River, Srinagar, the capital, is surrounded by snow-capped mountains. Here are the floating houses, complete with servants, designed purely for peace and comfort (the plushest, unfortunately, named "Miss America"). Light taxicraft take one around the waters, bring vendors of daily food, of curios in copper and silver. One may drift down Dal Lake past the lovely pleasure gardens laid out by the Mogul emperors in the sixteenth and seventeenth centuries, scene of Thomas Moore's *Lalla Rookh*. In the city of Srinagar are palaces and mosques, and museums, and the magnificent white Oberoi Palace, converted from a Maharajah's summer palace into the newest hotel. Golf, tennis, riding, fishing, are within a few miles and so are the most beautiful walks on earth. Planes fly from Delhi in 4½ hours. A houseboat, including servants and food, is about $15 a day for two. Write Clara Laughlin Travel Services, Inc., 38 East 57th Street, New York 22, N. Y.



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PHOTOGRAPHS BY JOHN WRINN

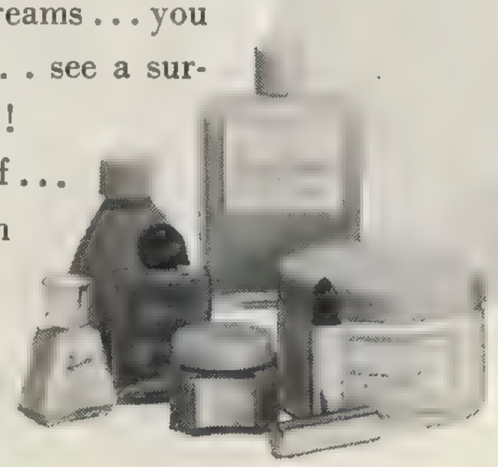
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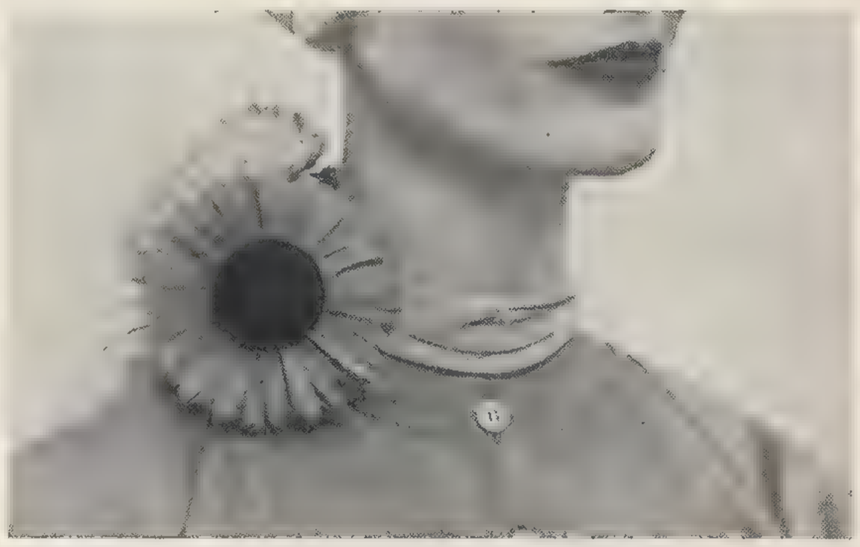


Flowers making new fashion-points



Half the news in the delicious fashion for artificial flowers is not only which—but *where*. *Above:* Charming a plain white suit collar into an enchanting face-frame—bunches of mimosa and white narcissus ($1 a bunch), all by Flower Modes. All. from Saks Fifth Avenue. *Right:* To wear like a tame bird on the shoulder of an evening dress, a big white organdie cabbage rose nested in silvery-blue velvet leaves. This, from Lilly Daché's Boutique. $10. *Below:* Tucked into the side of a close-wrapped scarf (by Echo, $2.50), a great orange organdie daisy with a black velvet heart. The daisy, by Flower Modes. $1. All, De Pinna.

GRIGSBY



TWO-THIRDS INNOCENT

(*Continued from page 103*)

fairly fast, watching the speedometer. when all at once I saw this other car coming out of a laneway backward."

"Excuse me," said the judge. "When you say 'at once' do you mean that this other car suddenly appeared in front of you without warning?"

"Oh, no." I said. "I must have been a hundred yards or so away when I first saw it."

"But you did nothing to avoid a collision," put in the solicitor. "You didn't slacken speed, or blow your horn, or take any other reasonable precaution?"

"Well, no," I said. "I was too busy watching the clock. I'd never got up to forty before on that particular stretch."

The judge cleared his throat. "Mr. Tennant," he said, addressing my counsel, "have you any question you would like to ask? I can not help feeling that your client is not, perhaps, doing himself full justice."

Tennant got up—reluctantly, I thought. "Mr. Campbell," he said, "what, in your opinion, was the cause of this accident? Take your time before replying. We are all here to help you, and . . . er . . . to see justice done." He looked rather helplessly at the judge. The judge nodded. Tennant sat down. He began playing with his collar again.

"It's perfectly obvious how this accident happened," I said. "This other damn man came shooting out of the lane backward, lighting a cigarette, without looking where he was going. How could I help running into him?"

They considered it in silence. The judge looked at Tennant. Tennant looked at the solicitor. The solicitor looked at the roof.

"I don't see that there's anything more to be said about it," I added. "The facts are perfectly plain."

The solicitor pulled himself together.

"My lord," he said, "may I respectfully suggest that you give judgment in favour of my client. The defendant, by his own admission, is of an unstable nature, accustomed to taking alcohol, has already been involved in a number of other accidents, has stated on oath that he was driving at an excessive speed, and furthermore admits that he was actually looking at the speedometer at the time of the—"

"I said I was looking at the speedometer all right," I broke in, "but if you knew anything about cars you'd know that you can look at the speedometer and sort of peep out under your eyelids at the road at the same time."

Nobody said anything. The judge made a gesture. "Please," he said, "just one moment. You were saying, Mr. Marshall?"

"Well," said Marshall. "I don't think I have anything more to add."

"Thank you," said the judge. He looked at Tennant inquiringly.

Tennant shook his head. "Nothing, my lord," he said. "We have nothing to add to our . . . ha . . . case."

The judge sat back. He fiddled with some papers and then whispered something to the clerk. The clerk shook his head.

"H-m," said the judge. He cleared his throat again. "Before I pronounce judgment in this case," he said, "I should like to say that it has been one of the most difficult matters that has been brought before me for some time. Without wishing to offer what might be deemed unwanted criticism I should like to point out that the attitude adopted by the defendant has gone a considerable way toward complicating what appeared at first to be a comparatively simple issue."

He stopped and looked around the court. Nobody said anything. Suddenly the judge snapped out, "I award the plaintiff one hundred and fifty pounds damages, the costs to be borne by the defendant."

He turned to me. "Mr. Campbell," he said, "in view of the fact that we have already had the pleasure of doing so on several occasions, it is probable that we will meet again socially in the near future. I shall then explain to you, even without your consent, why this case has gone against you. It appears to me to be a matter of some importance."

"Me too," said I. "I've told you the truth. I'm two-thirds innocent. Now I have to pay a lot of

(*Continued on page 143*)

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"BROTHERS, I PRESUME?"

(Continued from page 117)

even this type of publication is increasingly rare. The only fiction to which many modern politicians turn their hand is the party platform—the only muse which they invoke is their party leader. As for the works of Locke, Milton, Coke, and Bolingbroke—the only Locke in which they are interested is on the Treasury door, Milton is on television Tuesday nights, Coke they drink, and Bolingbroke they have never heard of.

At the same time, too many American authors and scholars—forgetting that their forefathers were politicians, too—are fearful that the rough and tumble of politics will damage the fine hand by which they spin out carefully conceived works. "All literary men," wrote John Galsworthy, "can tell people what they *oughtn't to be;* that's literature. But to tell them what they *ought to do* is politics." Many literary men *will* tell us what we ought to do—to that extent they will enter politics. But few will put themselves into the open arena, exposed to the pressures of public calumny and to the humiliation of the ballot box. They prefer to remain on the marksman's end of the rifle of political criticism, and not on the bull's-eye. This is indeed unfortunate—for our political life would be refreshed if our literary men of today would assume the positions of leadership they held so decisively in past years.

The American politician and the American literary man operate within a common framework—the framework of liberty. Freedom of expression is not divisible into political expression and literary expression. The lock on the door of the Legislature, the Parliament, or the Assembly Hall—by order of the King, the Commissar, or the Führer—has historically been followed or preceded by a lock on the door of the printer's, the publisher's, or the bookseller's. And if the first blow for freedom in any subjugated land is struck by a political leader, the second is struck by a book, a newspaper, or a pamphlet.

Unfortunately, in more recent times, politicians and intellectuals have quarrelled bitterly—too bitterly in some cases—over how each group has met the modern challenge to freedom both at home and abroad. Politicians have questioned the discernment with which intellectuals have reacted to the siren call of the extreme left; and intellectuals have tended to accuse politicians of not always being aware, especially here at home, of the toxic effects of freedom restrained.

While differences in judgment where freedom is endangered are perhaps inevitable, there should nevertheless be more basic agreement on fundamentals. In this field we should be natural allies, working more closely together for the common cause, against the common enemy.

Politics, politicians, and government have—since man first carved out his thoughts on the walls of caves—ranked second only to romance as a subject for literary plots. The relationship of a Solomon with the Queen of Sheba, the conquests of a Charlemagne, the tragedy of a Lear—these are the tales of politicians, their governments, their laws, their battles. It took politics to hang the witches at Salem, to plunge the knife into Duncan at Dunsinane and to quarrel over the remains of Caesar at Rome. It was politics that sent Joan of Arc to die in the city square at Rouen, that sent De Bonnivard to the Chillon dungeons, that sent Davy Crockett to the Alamo. Without

(Continued on page 143)

SUMMER BASICS FROM ITALY, FOR MEN

The following is a list of stores throughout the country where the clothes shown on pages 100-102 can be found.

Cincinnati, Ohio.....Shillito's	Miami Beach, Fla.....Burdine's, Inc.
Cleveland, Ohio.....The Higbee Company	Minneapolis, Minn. .....Dayton's
Dayton, Ohio.....The Rike-Kumler Company	Philadelphia, Pa. . .Strawbridge & Clothier
Fort Lauderdale, Fla.....Burdine's, Inc.	Pittsburgh, Pa.....Joseph Horne Co.
Houston, Tex.....Foley's	Rochester, N. Y.....B. Forman Co.
Los Angeles, Calif.....Bullock's Downtown	Richmond, Va..... Thalhimers
West Palm Beach, Fla.....Burdine's, Inc.	

"BROTHERS, I PRESUME?"

(Continued from page 142)

politics and governments, there would be no spies, no court intrigues, no revolutions, no prisons, no poorhouses.

Politics and government have touched the lives and works of all the authors and poets we have ever honoured. They ordered Lawrence to Arabia, sent Byron to die in the rain at Missolonghi, dismissed Poe from West Point, and sent Rupert Brooke to die on an island in the Aegean.

Nor is this a one-way street. The influence of literature upon the course of our political life has been equally vast and immeasurable. Time and again, great works of literature like Rousseau's *Social Contract* have given rise to great political struggles—and time and again, great political struggles have given birth to great works of literature.

Modern politicians, whatever they may say, could no more get along without authors than authors could get along without politicians. It is partly from books and articles—whether fictitious (like *Uncle Tom's Cabin* and Upton Sinclair's *The Jungle*) or factual (like the memoirs of generals) or philosophical (like Lippmann's *Public Opinion*) that those of us in the political arena obtain our ideas, our ideals, our issues, and our inspiration.

"Poets," wrote Shelley at the conclusion of his *Defense of Poetry*, "are the unacknowledged legislators of the world." This is truer than most legislators are willing to admit. The causes, the crusades—even the criticisms—of authors and journalists stimulate us and help to guide us. Much as we chafe under the biting comments of our intellectual critics, whether liberal or conservative, there are few members of the Congress who would put themselves above reproach, who would want all their conclusions—right or wrong, wise or dangerous—to go unchallenged and uncorrected.

The politician and the author are motivated by a common incentive—public approval. "How many books will I sell?" asks the author. "How many votes will I get?" asks the politician. The problem, of course, is to prevent the natural desire of both groups for public approbation from becoming dominant.

Certainly this is a real problem in political life, where the number of temptations and pressures to take the primrose path of never-ending compromise is perhaps greater than in any other profession. Torn between his obligations to his constituency, his concern for the welfare of his family, his gratitude to his supporters, his loyalty to his party, his personal ambitions, his sense of public duty, and his awareness that right and wrong on most issues are almost inextricably mixed, the politician stumbles along, seeking shelter from his critics—only a few of whom are disinterested. In few other professions but politics is it expected that a man will sacrifice honours, prestige, and his chosen career on a single issue. I do not say that authors, teachers, and others do not face difficult decisions involving their integrity—

(Continued on page 144)

TWO-THIRDS INNOCENT

(Continued from page 141)

damages. Why?"

"There are ways and means," said the judge, "of presenting evidence. You have hit upon the one least likely, under the present judicial system, to succeed. I shall go into this matter at greater length on a less formal occasion."

He stopped. "The court," he added, "will appreciate that no precedent is being set. Next case!"

"What was that all about?" I asked Tennant as we made our way out. "He lets us in for a hundred and fifty quid, and now he wants to explain. What for?"

"I think," said Tennant, "he wants to save you from getting hanged."

EDITOR'S NOTE: Two-Thirds Innocent *is an excerpt from Patrick Campbell's wholly funny and sophisticated book,* A Short Trot with a Cultured Mind, *to be published by Simon and Schuster, Inc.*

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Longines

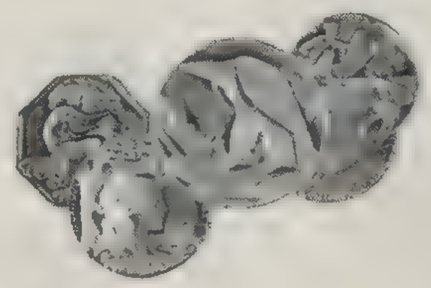
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"BROTHERS, I PRESUME?"

(Continued from page 143)

but few face them as does the politician in the spotlight of publicity.

It is no wonder that we do not have more men of political courage, willing to go out on a limb for what they believe. It is no wonder that a famous senator half a century ago had become so accustomed to political caution and guarded opinions that when he went to see the Siamese Twins he warily asked the guard at the exhibit: "Brothers, I presume?"

And it is no wonder that it was said of a similarly inclined and similarly cautious senator of a generation ago, William B. Allison of Iowa, that if a piano were constructed reaching from the Senate Chamber to Des Moines, Allison could run all the way on the keys without ever striking a note.

Unfortunately, there are few groups where the problems of the politician are given as little genuine comprehension as they are among writers and authors who seem to possess that talent for finding the right and wrong on all questions with none of the difficulties that face the politician. It is this extraordinary faculty of so many literary figures that prompted Lord Melbourne's statement that he would like to be as sure of anything as the youthful historian T. B. Macaulay seemed to be of everything.

I do not wish to minimize the difficulty that the author faces in being faithful to his talent. Nor do I wish to defend the art of the politician if it results in situations which are in Shaw's words "smirched with compromise, rotted with opportunism, and mildewed by expedience." Certainly I do not seek any cessation of critical faculties in their application to my profession.

For it is one of the hallmarks of totalitarianism that criticism is directed only against the enemies of the state, rather than against the state itself. And certainly all too frequently it has been the writer and not the politician who has been the truer friend of liberty. But I do suggest the need for a greater comprehension of the very real and difficult problems involved in the successful governing of a democratic state.

And I shall conclude this plea for unity by calling again for recognition of how inextricably entwined are the professions and the fates of our politicians and writers. In this way the synthesis of our efforts and talents may provide a greater service to the cause of freedom—a bulwark to meet the challenge of the future.

EDITOR'S NOTE: *John F. Kennedy, the thirty-eight-year-old Senator from Massachusetts, besides being one of the great platform charmboys of American politics, is a former journalist and the author of two probing, strong-minded books:* Why England Slept, *published in 1940, and* Profiles in Courage, *published this year. Elected to Congress for the first time in 1946, he was re-elected in 1948 and 1950. In 1952 he became the third Democrat ever elected to the Senate by the State of Massachusetts when he defeated a former newspaper reporter, Henry Cabot Lodge, whose grandfather, Senator Henry Cabot Lodge, had been a notable scholar-author-historian. On his journalistic wave length, he reported the San Francisco Conference, and later covered the Potsdam Conference and the British elections of 1945. This discussion of the articulate warfare between political men and writers may therefore be considered a report from both fronts; it is based, partly, on his talk at the presentation of the National Book Awards earlier this year.*

NEW QUELQUES FLEURS PRINT

The nightdress shown on page 124 and Houbigant fragrances can be found at the following shops across the country.

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Flowers: making more news here



Above: A basket of the garden blossoms that lend their fragrance to Houbigant's "Quelques Fleurs" (and their look to the new flower-printed nightdress on page 124).





"Quelques Fleurs" fragrance now scents a new Houbigant toner for the skin, called Refreshence (*shown above, right*).

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Below, left: "Quelques Fleurs" itself, faithfully repeated in an *eau de toilette*. Everything is calculated to scent you (and the surrounding atmosphere) as though your windows opened out on a French garden. Which your windows might: Houbigant attaches seed packets and a French garden plan to each package.



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Onions, I love you!

BY SOPHIE KERR

EDITOR'S NOTE: *In this story, the fourth of a series on food, Sophie Kerr has made the onion her hero.*

"The onion makes a lovely dish—I like it! It is the friend of meat and fish—I like it! It's fine in salad, sandwich, pies—what if it does bring tears to eyes? I like it!" With this cheerful doggerel I am in full accord, and my pity goes to those who also like the onion but must ban it from their diet. Even more do I pity those who do not like it, for they are missing the most piquant vegetable on the market list.

The onion has been known and eaten almost as far as history records. Its best-known kinsmen are leeks, shallots, garlic, and chives; all are pearls of the cuisine, some perhaps a bit more pearly than others. The story goes that the Crusaders found garlic on the plains of Ashkelon, and brought it back with them to all Europe. Since Godfrey of Bouillon won a great victory there in 1099, and Richard the Lion-Hearted occupied the town in 1191, there is no doubt that when these noble knights put off their armour to eat and drink there was garlic in the bouillon, and they were refreshed thereby.

But onions and garlic are far older than the Crusades. The children of Israel, weeping before Moses at Taberah, cried out that they remembered "the cucumbers, and the melons, and the leeks and the onions and the garlic" which they had enjoyed in Egypt. (Numbers, Chapter Eleven, Verse Five, in the King James Version.) The ancient Greeks liked onions, and when "The Assyrian came down like the wolf on the fold," he probably brought the pungency of garlic with him. In the tatters of textiles dug from the Seljuk tombs the onion's symmetry figures in the design. And if this is a hopeless hash of history, be sure it is hash flavoured with this versatile bulb.

There are certain degrees in the liking of onions and their kin. People who eat scallions with fervent relish will shy away from garlic, as being too reminiscent of H_2SO_4 as generated in high school laboratories. They should try a fragrant *chapon* tossed with green salad, utterly banishing the dullness from a mix of plain market lettuce and *escarole*. The *chapon* is so easy to make: a mere crust of white bread, or a bit of day-old hard roll with a few drops of garlic juice absorbed in it—just a few drops, and into the salad bowl it goes, to leave its faint subtlety with the crisp leaves.

The great French novelist Dumas, père, who loved to cook almost as much as he loved to eat, had his own recipe for onion soup. He minced a dozen Spanish onions, fried them in butter until soft and golden, then boiled them for twenty minutes in three pints of water seasoned only with salt and pepper. Into this broth he mixed the lightly beaten yolks of three eggs, then at once poured his soup over slices of bread waiting in hot soup bowls. The modern cook varies Dumas' formula by using consommé or milk instead of water, omitting the eggs, and shortening the boiling time. The result is the most quickly made *good* soup that humans have yet invented.

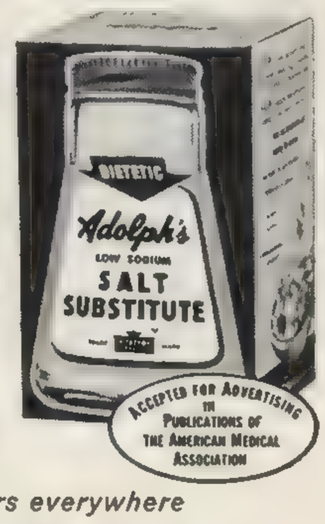
For those who love scallions raw, the little white-and-green stems touched with freshly-ground salt are perfect just so. But scallions boiled like asparagus, bathed in cream sauce and served hot, make a wonderful dish. The larger onions may be either sliced and fried just through in butter, or separated in rings, dipped in milk and flour, and fried in deep fat from which they come brown, dry, brittle, and infinitely tasty. Add a faint dust of nutmeg for an experiment in flavour. The big onions may be baked plain, or stuffed with meat, mushrooms, or olives; the middle-

(Continued on page 147)



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ONIONS, I LOVE YOU!

(Continued from page 146)

sized onions may also be baked or stewed in milk with lots of black pepper and a generous hunk of butter; the Pennsylvania Dutch onion pie is a dish to delight in; so is the Belgian *waterzoie* made with leeks and chicken; and some night when you come in from the theatre, make a sandwich of fresh soft white bread and juicy sliced onion—no salt, no pepper, no butter! This is a shamefully short list of onion possibilities. And when it comes to combinations—regard the sauces: Soubise, Béchamel, Béarnaise, Espagnole, Italienne; in all of these the onion is a must. Tiny, pearl-like onions in the youngest green peas are an inspiration to the appetite. In all stews, all casseroles, almost all soups, onions are a necessity, and they give the Provençal fillip to eggplant, tomatoes, green peppers, and rice.

Add to the onion's virtues that of beauty. Its bulb and flower are the delight of the designer, and the gentle chive in bloom puts many a border plant to shame. Onions—all sizes, all kinds, all shapes, all ways—I love you!

THE FIRST CHARITY BALL

(Continued from page 95)

On March 26, 1856, when the New York *Herald* published this list of the "managers' committee" for the first Charity Ball, it gave remarkably detailed instructions about what to wear and the correct procedure for coachmen and guests.

on the 7th of April, at 178 Fulton street, ground floor. They will remain on sale till the 1st of May, when all unsold will be removed. 178 Fulton street.

THE BALL SEASON.

THE PROMENADE CONCERT AND BALL FOR THE benefit of the Nursery for the Children of the Poor will take place at the Academy of Music on Thursday evening, March 27, under the direction of the following

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Mrs. J. J. Astor,	Mrs. J. A. Iselin,
Mrs Wm. Astor,	Mrs. L. C. Jones,
Mrs. Chas. R. Anderson,	Mrs. Wm. H. Jones,
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Mrs. S. L. M. Barlow,	Mrs. Robert Leroy,
Mrs. Geo. Bancroft,	Mrs. A. Le Barbier,
Mrs J. Bigelow,	Mrs. Albert Matthews,
Mrs. T. B. Bronson,	Mrs. A. B. Mott,
Mrs. J. Colles,	Mrs. C. O'Conor,
Mrs. Edw. Cooper,	Mrs. M. Panon,
Mrs R. L. Cutting,	Mrs. W. H. Paine,
Mrs. W. B Duncan,	Mrs. Walden Pell,
Mrs. C. Dubois,	Mrs. J. C. Peters,
Mrs. T. A. Emmet,	Mrs. Edwin Post,
Mrs. Robt. Emmet, Jr.,	Mrs. S. H. Remsen,
Mrs. Geo. T. Elliot, Jr.,	Mrs. Wm. Rhinelander,
Mrs. D. D. Field,	Mrs. C. K. Strong,
Mrs. Albert Gallatin,	Mrs. G. T. Strong,
Mrs. J W. Gerard,	Mrs. Ferd. Suydam,
Mrs. Morgan Gibbes,	Mrs. S. S. Sands,
Mrs. R. K. Haight,	Mrs. W. H. Townsend,
Mrs. C. A. Heckscher,	Mrs. E Von Der Heydt,
Mrs. Edw. Hoffman,	Mrs. C. Greene,
Mrs. Wickham Hoffman,	

E. F. Anderson,	D. D Field.	James Otis,
L. Aspinwall,	Dudley Field,	W. H. Paine,
James Bleecker,	J. F. C. Foster,	J. V. Parker,
James Brooks,	Hiram Fuller,	J. K. Pell,
Jos. Bridgham,	J. W. Gerard,	Walden Pell,
J. Brugiere,	J. W. Gerard, Jr.,	J. Phalen,
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S. H. Cary,	C. Hoffman,	Hon. H. J. Raymond,
R. L. Cutting,	Wm. B. Hoffman,	H. J. Redfield,
Wm. Cutting,	B. S. Hone,	Wm. Rhinelander,
J. G. Coster,	Fredric Hudson,	John Roberton,
T. E. Davis,	M. Howland,	Jas. N. Roosevelt,
Judge Daly,	William Jaffray,	James F. Ruggles,
Henry Delafield,	Peyton Jaudon,	Arthur Shiff,
J. L. Delafield,	J. T. Johnston,	E. Steiner,
G. B. Dorr,	L. C. Jones,	D. L. Suydam,
R. De Trobriand.	W. H. Jones,	C. E. Strong,
C. Dubois,	H. L. King,	Alexander Taylor,
E. Dutilh,	Arthur Leary,	C. F. Wmthrop,
W. B. Duncan,	Mort. Livingston,	J. C. White,
T. A. Emmet,	H. R. Leroy,	F. L. Waddell,
Wm. J. Emmet,	Robert Leroy,	W. Whitewright, Jr.,
Newbold Edgar,	P. Marie,	R. C. Winthrop,
A. H. P. Edwards,	R. H. Messinger,	E. Willing,
Dr. G. T. Elliot,	G. P. Morris,	Hon. Fernando Wood.
C. R. Degen,		

Doors open at 7½. Music will commence at 8½, and dancing at 9½. No box will be set, or any seat whatever reserved. Ladies with bonnets will not be permitted on the floor of the ball room, nor gentlemen with hats, canes or overcoats. The entrance on Fourteenth street will be open, as well as on Irving place. Carriages, on leaving their company, will drive with horses' heads down Fourteenth street and up Irving place, and will take up their company in reverse order.

Tickets, $2 each, admitting one person, can be had at the music establishment of Wm Hall & Son, 239 Broadway, and Scharfenberg & Luis, 769 Broadway; also at the book store of T. J. Crowen, 699 Broadway.

PERSONAL.

A FAMILY, WITHOUT CHILDREN, MAY HAVE, AS





PROCESSION OF THE MYSTERIES

(Continued from page 93)

the long hide-and-seek continues without interruption for more than twenty hours. "Does she find him at the end or doesn't she?" I asked. "That is the everlasting question," said Gerardo. "Every year people argue the same problem. Some say she does; some say she doesn't. No one is sure."

We went to the Church of the Collegio in the heart of the town. Inside flowers were piled everywhere as if for a lavish celebration for Persephone. Orange marigolds, white lilies, roses, and carnations, fruit blossoms, irises, tulips, paradise flowers, all lay in stacks like hay. The workers of Trapani were weaving them into blankets, canopies, and fantasies with which to decorate their statue groups. Gerardo told me it was traditional to award prizes to the guilds for the most beautiful floral decorations as well as for the liveliest dancing of the groups in the street.

The statues were dramatic, the faces filled with anguish and cruelty. Except for the Christs, which were fair in colouring, they were of a dark African shade and Moorish cast. The figures had a bright hard gloss. Roman soldiers were men of pomp, glistening with silver and feathers like paladins in the Italian puppet plays. There was a great use of silver. Swords were of silver, the column of the flagellation was silver, and so was the cross. Each group was supplied with scores of candles, some thick enough to require four wicks. In addition the groups were wired for electricity with huge storage batteries hidden in the iron scaffolding underneath.

The procession had begun at two and it was now four. Walking down the Via Fardella we heard its trumpets in the distance and then we saw it swaying through the dusty afternoon. Leading it were forty figures in bright scarlet robes, their white hoods slit for the eyes. They carried flaming torches. The men carrying groups bolted forward with them for a hundred feet or so and then stopped to rest. Each group of carriers was directed by a captain with a *ciaccola*, a castanet-like wooden clacker with which he controlled their movements. A set of auxiliary carriers in each troupe rattled coin boxes like blind men's cups, begging money from the public. To a generous donor the carriers turned and bowed their statues like gracious pachyderms.

Each group was preceded by a band, the largest belonging to the *muratori* (stone masons), who in the fever of Trapani building, were the most prosperous guild in town. Their great bass drum, riding on the back of a small boy, had printed on it in large letters, JAZZ. Bands blared a variety of melodies; the airs included funeral marches from Puccini and Toselli, and a popular one played by several bands, "*Povero Fiore*," or "Poor Flower," in honour of the suffering Virgin. All bands played in the same slow waltz tempo.

Behind each band marched a black-robed guard of some twenty men. The guards were captained by two standard-bearers, a man and a small boy, both of whom danced slowly on the alternate beat, two steps front, and one step back, and with superb control.

The combined effect of all this over the city was one of excruciating melancholy. Still there was a counterpoint of gaiety and high spirits around the guild carriers. They were for the most part impious younger men who, so early in the marathon, were full of fresh animal spirits. During rests they leaned on their statues puffing on cigarettes, or they reached underneath the statues for a straw-covered bottle of wine which they passed among them. Like dice-throwing soldiers at the foot of the cross, or the impish Serpotta cherubs in the Palermo chapels, they made a merry game of the crucifixion.

Their dancing had a rocking jungle sensuousness, at times almost like slow-motion jitterbugging. Gerardo said the movement was a Sicilian hop known as *anmacata*, and carefully rehearsed for the Procession of Mysteries. The result was a most unseemly jigging of the tragic crucifixion figures riding on the men's shoulders. As time passed I became accustomed even to the Christ bouncing in his glass coffin.

(Continued on page 149)

PROCESSION OF THE MYSTERIES

(Continued from page 148)

The climax was the weeping Madonna, a figure of anguish embodying all mother sorrow. Except for her sacred heart, pierced by a dagger, and a white handkerchief, she was unadorned. The handkerchief, of silk and lace lovingly embroidered with the initial "M" and delicately hung from a little finger, gave her an air of Victorian melodrama.

At the end of it all came the lighthearted auxiliary procession, the balloon vendors, fighting the wind for possession of their clusters, the *noce* and *caramelle* carts decorated with bunting and pennants, and behind them a Pied Piper contingent of excited and happy children.

Though we did not see the procession again for eight hours we never stopped hearing it and about half-past midnight it advanced to our street. Torches and thousands of candles sent wild shadows leaping up and down the narrow canyons of the streets. The red-robed *confraternita* glowed like coals; their leader was carrying a cross. The whole thing was awesome, frightening, and ghost-ridden.

The carriers of the statues had lost their buoyancy. They rested more frequently now, almost every fifty feet, and leaned heavily on their burdens when they set them down. Advancing, they laid their arms on each other's shoulders and moved as a unit, rocking the statues gently as if they were putting them to sleep. Still they danced. "It is necessary to dance to keep the blood going," said Gerardo. The black canopies covering the scaffolding underneath the statues were streaked with wax. So was the clothing of the carriers. Gerardo said, "Wax is difficult to remove from clothing so the people wear it proudly through the year to show they participated in the procession."

Soon it was three o'clock. Gerardo said good night and I went to my hotel. But the bands wailed on. I went into the streets and followed the sounds. The procession was moving along Via Torrearsa towards the Piazza Marina. I ran down a parallel street to head it off and meet it from the front. At the distant ends of a street I saw two large electric signs: PAX and I.N.R.I. The occasion had flushed out of the night all the variables of humanity. Hunchbacks and cripples huddled next to mothers with nursing babies huddled together waiting. A bunny-furred infant of two jigged to the music.

Some of the bands were stumbling silently along and there was less music. Women dropped hard-boiled eggs into carriers' gullets like birds feeding nestlings. The teeth of the men flashed in the candle glow and their black hair was matted with candle wax. A little standard-bearer who had slept four hours earlier was back in waltz step with his father.

I walked through the town, past movies open all night and noisy cafés and wine shops. Public houses had great bowls of the symbolic hard-boiled eggs which the people ate in quantity. Men sang songs and business was good.

Early the next day Gerardo arrived at my hotel refreshed by sleep and a bath. My room had a balcony over the Corso Vittorio Emanuele, the street of the Church of the Collegio where the procession would conclude. "The *processione* is finished when the Madonna enters those doors," Gerardo said. "There is always suspense whether or not she will enter by ten-thirty so that the celebration can begin at noon. Today she is already an hour behind schedule."

The town glittered and the music blew loud against the deep and steady drums. The street below was choked with people, for the population, spread over the city in the night, was now concentrated outside the Collegio Church for the climax of the mysteries. The procession approached from the upper end of the street. The carriers were stumbling only short distances, for the pavements were coated with candle drippings and were slippery and perilous as ice. During the long rests the men collapsed on the stones or leaned on their poles. Their faces were as tormented as those on the statues they carried.

So slowly did the procession move that the final thousand feet took four hours. Exhausted as they were, the men, as they ap-

(Continued on page 150)



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PROCESSION OF THE MYSTERIES

(Continued from page 149)

proached the church, seemed to tap new wells of energy like athletes entering a final heat. The bands, all playing something different, shook the city like Joshua's trumpets, and a frightened dog caught in the frenzy, broke through the crowd with a yelp of terror and disappeared. The money gatherers rattled their cans and brought down a blizzard of currency.

For the carriers it was the last opportunity to compete for the prizes and as each group approached the church steps the men fell into an ecstasy of dance. The praying Jesus of Gethsemane, the bloody Jesus of the flagellation, Jesus on the cross, and Jesus dead in His casket, all rolled, leapt, swayed, bowed, protesting their return to darkness with a final orgy of waltz.

People were anxiously consulting watches; it was ten-thirty and the Madonna was not even approaching. Finally they saw her coming, the black figure bobbing over a sea of people. Her guards were wearing the blood-coloured robes and the slit hoods clotted with wax and grime. The red-faced, swollen-eyed penitents that still trod heavily behind her waved to friends like successful athletes. Their number was small and the Madonna's candles flickered low; her lilies were embalmed in wax.

For almost an hour the Madonna waited. At a given moment all bands joined together with "Poor Flower" in lively Viennese tempo, one band playing in a higher pitch and a full measure behind, providing an echo of the melody.

"This is her moment of indecision," Gerardo said. "She does not know whether to enter or not. She has searched for twenty-one hours and she is tired. If she knew her son were inside she would go, but she is not sure and she knows once she is inside she can not come back out."

It was a fantasy for a child. There could be no doubt in anyone's mind that she would enter as she had entered for three hundred years. But reason had no part in this and I felt myself caught in an inexplicable and overwhelming suspense.

For several agonizing minutes the Madonna jigged and swayed outside the door. As she did the music grew softer and still softer until the drums were counting heartbeats. She began a long to-and-fro movement, starting for the door and withdrawing, reaching closer each time. Below me people held their breath and not a voice spoke. This was the real moment of agony. The Madonna swayed forward, to a rhythm unabashedly erotic. The music faded away and finally disappeared in a pianissimo, like the wisp of smoke from one of the dying candles.

The world stopped. With a sudden terrible thrust the Mother of God plunged into darkness. Persephone was swallowed into the underworld.

"*Ecco!*" Cries of relief everywhere. "It's done. *Cosi sia!*" As the church doors closed the music returned to a thunderous fortissimo of "Poor Flower."

planning a vacation?



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Discoveries in beauty

Random notes here, on products that treat beauty on the "surface." These are uninvolved, direct workers that show results in a matter of seconds, or a minimum of minutes.

For instance, there is a new body lotion that's newsworthy, as the swimming season approaches. Lotion Superbe, by DuBarry, helps soften the skin on contact, then continues its protection with a shield of silicones. The process of this lotion is different: applied to the skin, it assumes a satin-like, creamy texture. Then, in a few seconds (and these "seconds" may be the equivalent of some people's "instantly"), the lotion disappears without leaving a trace of itself—but the skin has become satin-like.
Because this lotion contains one of cosmetics' most promising ingredients, Allantoin, it is of great benefit in soothing chapped skin and chronically roughened areas, such as elbows, backs of heels. (Allantoin is one of the few ingredients to which the action of "healing" may be attributed as a result of clinical evidence.) Lotion Superbe is at Altman's.

Then, for a complexion that has wilted during the day: a reviving masque.
This is Masque Festivale, one of the treatments currently wearing Bonwit Teller's special Private Label. (The entire series was created for the woman with sensitive skin.)
Masque Festivale is pink-white, smells like honey, has the whipped consistency of liquid marshmallow. Not a bit sticky on the skin, though, it glides on like cream: and that's the special point.
The creaminess lasts during a treatment (fifteen minutes is good timing) without drying out—or drying out the skin. This masque actually conserves the skin's own moisture and oils—and adds a bit of each. Its visible effects: a glowing surface that takes prettily to make-up.

The silken strand of hair may be kept silken—whether it's tinted or natural. Whichever the case, Clairol's Metalex treatment is an excellent, fast-working remedy (time allowance: about thirty minutes) for hair that's grown limp from too-frequent bleaching or dyeing, or shampoos with hard water. Any of these may leave a fine coating on the hair shaft that can interfere with the success of future colouring, or a permanent wave.
The procedure is simple: the rich Metalex oil is brushed on over parted sections of the hair, then warmed briefly under a heat cap. The oil rinses out easily, taking with it the dissolved coating material. The hair reassumes its pliant texture; the colouring becomes more transparent. At hair salons.

This takes a minute—and lasts all day. A new liquid fixative, called "Perma Brow," can be brushed on over a pencilled-in eyebrow, and, no matter how feathery the strokes, will protect them from blurring, rubbing off, or dissolving into the make-up. The invisible protection lasts (it's waterproof, too) until it's wiped off with its own special solvent. From Sonya Rose, 8668 Wilshire Boulevard, Beverly Hills, Calif., $2 plus tax.

(Continued on page 152)

SLEEPING ON AIR...

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Slightly higher West of the Rockies

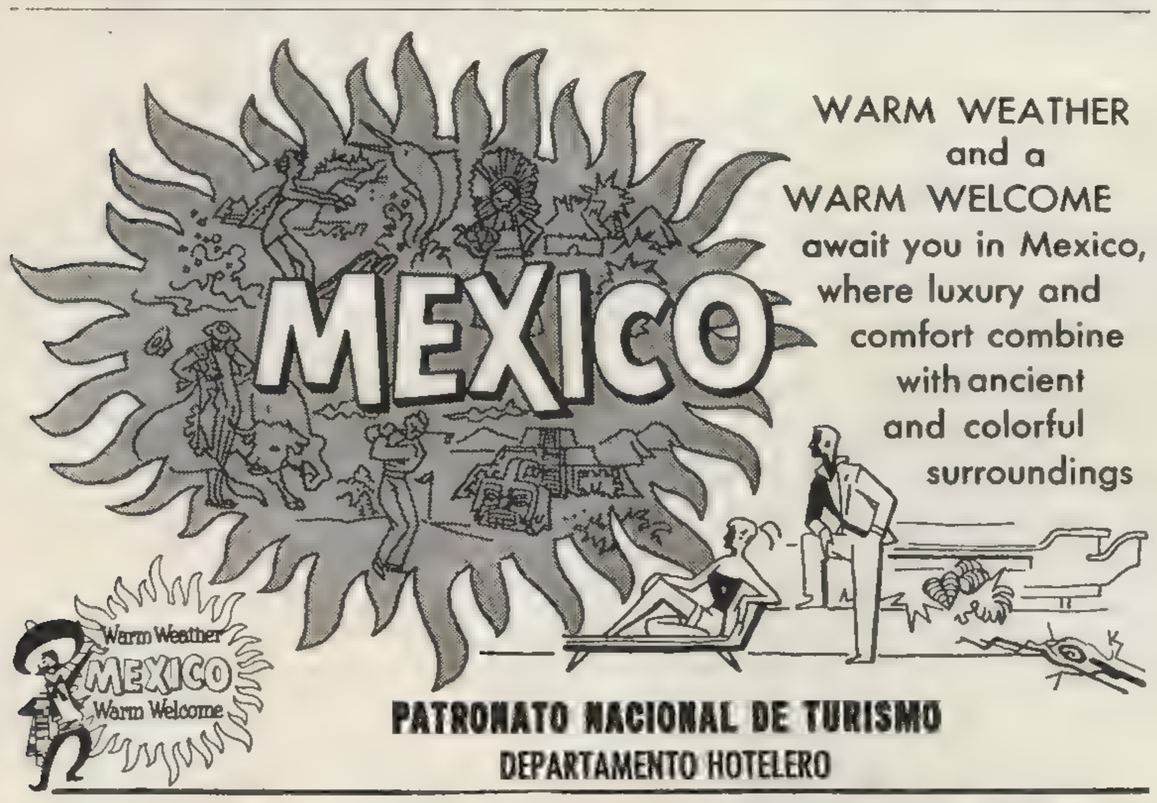
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Kaylon Inc., 180 Madison Ave., N.Y. Tommies*

*Reg. U.S. Pat. Off.







Discoveries in beauty

(Continued from page 151)

Spring cleaning for a complexion: time allotment, ten minutes. Ella Baché's new formula induces a light scaling-off of old skin. Its special characteristics: an amazing gentleness, an immediately cleaner look. Each treatment consists of three vials: first, a milky lotion, to be applied with the fingertips; followed by a light massage with a velvety-textured Softening Lotion that helps "rough up" any dried, dead cells on the surface of the skin; then an all-clear with a fragrant freshener on pads of moistened cotton. Once the flaky surface has been cleared, the skin's texture seems fresher, more transparent. Nine vials of this Vegetale Treatment (enough for six treatments) are $10; orderable from Ella Baché, 24 East 55th Street, New York. Women who prefer having a facial by an expert can have this process done for them: Anne Gérard has recently added the process to her extensive repertoire of facial treatments. For an appointment: the address is, 41 West 58th Street; the telephone number is, PLaza 3-6080.

One treatment starts you on the way toward fairer colouring in areas where friction or exposure has coarsened the texture of the skin. (Susceptible areas are: the heels, elbows, knuckles, the rim of the neck.) The treatment involves the daily application of a bleach cream; time limit, fifteen minutes. One famous whitener, Special Bleach Cream, by Elizabeth Arden, actually helps the skin slough off its outer, discoloured surface, then goes a step further: an active ingredient inhibits the formation of melanin, the dark pigment that produces freckles, tan, brown spots. To complete the process: a follow-up with Perfection Cream, another famous texture-improver of Elizabeth Arden. Bonwit Teller.

Instant "balance" for a complexion that's dry and oily, clear and un-clear, by turns. The "balancing" is done by a clear, pink liquid, Formula ABC, by Frances Denney. The treatment is uncomplicated: a cooling application of this, once or twice a day, over a freshly-cleaned skin. What happens chemically is complicated: the fluctuations in the skin's own natural protection, its acid-alkaline balance, are temporarily corrected, allowing the skin to function in a more normal way. In addition to being a great calmer of surface irritations, Formula ABC helps to soothe windburn, chapping, insect bites. Lord & Taylor.

More lustre for the hair: in a matter of minutes. Lanolin Discovery, by Helene Curtis, has become famous as a lightweight hairdressing in an aerosol container. Now, a new suggestion: spray the fine mist close to the scalp, over closely parted sections of the hair; wrap the head in a towel that's been wrung out in hot water; allow the warmth and the lanolin ingredients to treat the hair and scalp for fifteen minutes; then shampoo. Visible results: softness with manageability. Lanolin Discovery is at Altman's.

A correction

"Desert Gold" is one of the 8 registered trademarks of the Emba Mutation Mink Breeders Association. (The other seven are "Diadem," "Autumn Haze," "Jasmine," "Lutetia," "Cerulean," "Azurene," "Argenta.") To use a registered trademark as a descriptive colour name for another product, as we did in the editorial pages of our February 1 issue, is not consistent with registered trademark rights. We are sorry!

In the April 15 issue

of

VOGUE:

80

TRAVEL

TIPS

to pack, take, know about

before you complete

your travel plans.

Tissot

presents
a new, glamorous
watch
fashion . . .



MULTIBAND

the watch that *color-mates* your costume



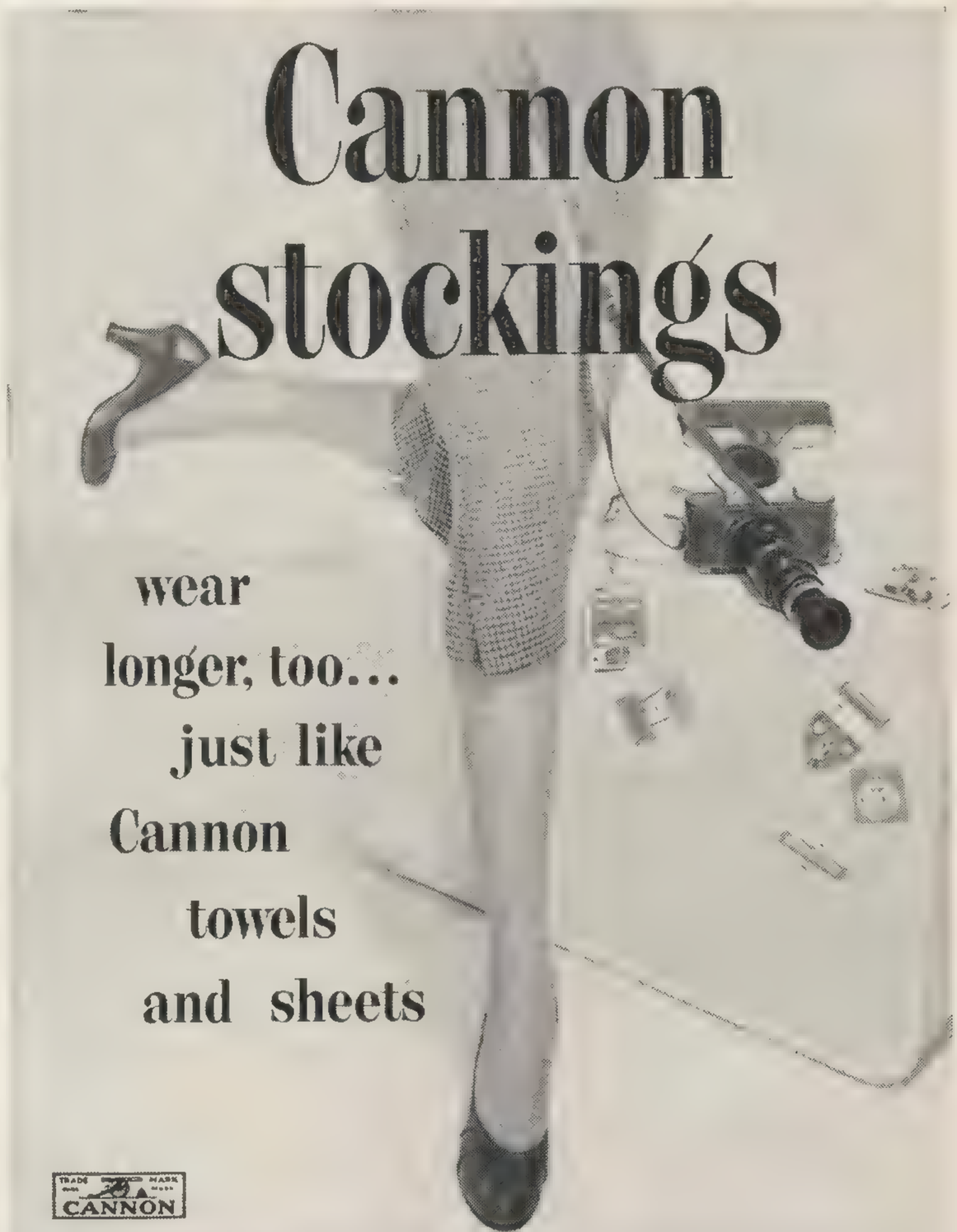
This diminutive, elegant watch has its own wristband "wardrobe," which you can change yourself, in a twinkling of an eye to complement your ensemble. World renowned Tissot movement. Sparkling Sapphire crystal guaranteed for life against scratches or breakage. Complete with four interchangeable wristbands . 14 Kt. White or Yellow Gold **$110**

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TAKE A HOUSE—ANYWHERE

(Continued from page 59)

a famous arboretum of giant trees, it was only an hour from Edinburgh and the Festival. There a dear little Scotch couple took care of us, and two women from the estate were on their knees cleaning day and night so that the floors and brasses and furniture gleamed. The River Tweed, populated by some elusive salmon, wandered through the park. On the moors above the house there was grouse shooting.

The large place near Dublin was fun too. We took it several years ago for the month of August, filling it with friends and relatives for the famous Horse Show, where, caught by the fever, I went in alone to one of the auction sales and, to my husband's horror, bought a yearling.

There were two houses near Cannes on successive summers—cool and dark, with the persiennes drawn, and smelling of beeswax. At the market they sold masses of flowers, and rich purple figs and sweet little plums; at home, among other delights, I recall cold eggs in aspic with two leaves of estragon crossed on each egg. Every day a small boat took us out to swim in the blue sea between the nearby islands, and every evening we returned to the quiet of our own place. One night a burglar broke in, apparently with the skill of an Apache in the movies, for I woke the next morning to find my room a shambles and every drawer pulled out and emptied on the floor; not a sound had we heard. Happily he missed a fat roll of thousand-franc notes that we had put in my beach bag for the next day. From our point of view, it was a most satisfactory burglary with a touch of drama which we rather enjoyed.

Our stay in Antigua in Guatemala had a different beginning. A friend who had a house there one day said to me, "There is something wrong with that house; the tenants last year hated it. Won't you go and find out what is the matter?" Not long after, we were flying over the Caribbean, taking with us two adventurous English friends. The patios of the house were smothered in bougainvillaea and the sinister volcano swept up into the blue sky just behind us. We soon found one thing that was "the matter," and that was the plumbing. There were two large bathrooms, gay with tiles, but the water ran in a weak tepid trickle and the most important feature of all worked only in the most uncertain and temperamental way. Another "matter" was the kitchen, a dark little cell with a dirt floor, where a tiny Indian maid crouched in front of a small charcoal stove to produce unrecognizable dishes, weird vegetables, and minced meats, burning with pimiento and peppery spices. To survive I lived on a diet of tea, toast and honey, scrambled eggs, and rice. The others experimented bravely and regretted it. For consolation—more than consolation—we had Antigua's beautiful old half-ruined churches and monasteries and a perfect climate, hot sun by day and cool, still nights.

Occasionally, we have had tragedies—in Bermuda, for instance, where the house was very comfortable, and every day we bicycled to a pink beach and bathed in the blue sea, we suffered a plague of giant cockroaches. They swarmed out of their hiding places at night and flew at us, often landing on the back of my neck. No Victorian lady ever disliked a mouse more than I did those cockroaches, and I did not move about much after dark for fear of disturbing them. Otherwise Bermuda was a great success, and cockroaches are not the usual accompaniment to a Bermuda house.

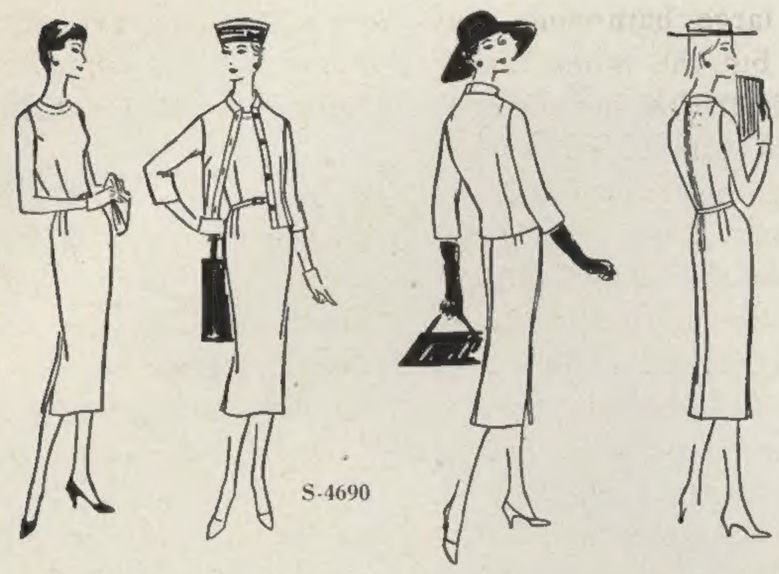
Here are a few rules that we think help to make things run more smoothly when you rent a place abroad: First and most important, you must be sure that servants come with the house, and that their wages are included in the rent and paid by the landlord. If there is a butler, it is best to do the ordering through him, otherwise through the cook. Pay cash for everything. Once a week a little black account book will be produced for your inspection. Go over it carefully and pretend to understand it. Everything should be in it. Do not try to change anything in the house. Act as though you were a guest, and remember that you are only there for a short time. It is up to you to enjoy it and to adapt yourself to the unfamiliar. That is what you have come for, to see something new. Do not worry about not speaking the language. A phrase book and a few simple sentences will get you a long way. So will a smile, especially in France and Italy.

How do you get a place? In many different ways. There are no rules. "It is a sporting venture," says my husband, "like tracking big game." Travel agents do not like to handle the renting of houses. "Too many complaints," they say, and also the situation changes from year to year. One is left to one's own resources, which is part of the fun. The best way, of course, is to know someone wherever one wants to go, and to write to him. When we wanted to spend six weeks abroad last summer, I wrote to two friends in Scotland and to a man I did not know at all in Austria. By return mail came offers of a house in Peeblesshire and of an apartment in an old *Schloss* near Salzburg. People always seem to be going to the Riviera, and a telephone call to one of them saying, "How did you get that old farmhouse near Grasse?" or "How was that villa at Cap Ferrat?" may yield a clue. The man next to you at a dinner party may have the answer. Perseverance and luck play equal parts, and when something does turn up, it is very exciting. Suddenly that big game in the jungle has materialized.

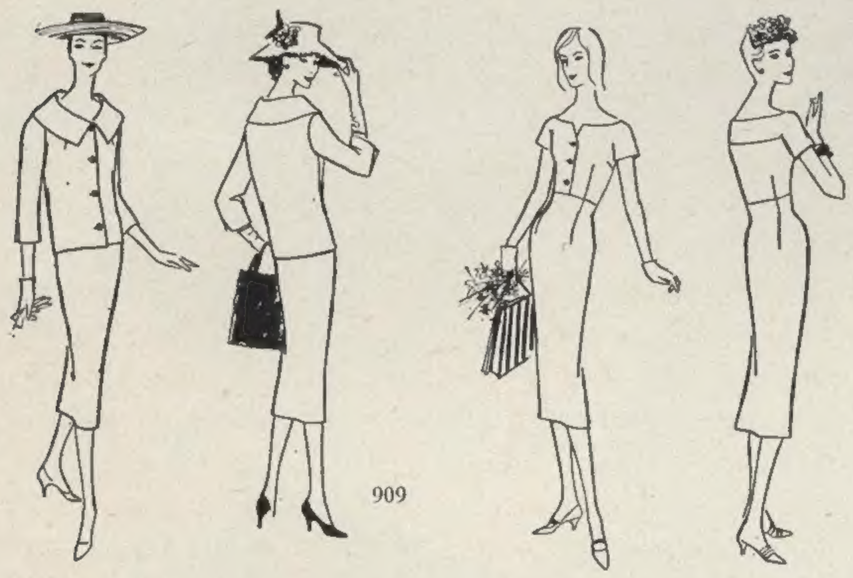
EDITOR'S NOTE: *Another way of tracking down a house that is for rent, preferably with its own servants, is to get a list of reliable real-estate agents in the section where you wish to be. This can be done by writing: 1. Your travel agent. 2. The branch of the bank that you intend to use abroad. 3. Previews, Inc., 49 East 53rd Street, New York, N. Y., or Previews, Inc., 52 avenue des Champs-Elysées, Paris, France. 4. A representative of Previews, Inc. In England it is Hampton & Sons, Ltd., 6 Arlington Street, St. James's, London, S. W. 1. In Spain, Robert C. Alexander, Antonio Acuña 19, 7 Izqda, Madrid. In Italy, Dr. Manfredo Camperio, 3 Piazza delle Fontane Marose, Genoa. On the French Riviera, Col. Jean Petit, 6 rue des Combes, Cagnes-sur-Mer, Alpes Maritimes. For a house on Oahu's lovely beaches, write to Mrs. Louise Rogers, 2122 Kalakaua Avenue, Honolulu.*

NEW VOGUE PATTERNS

(Details of the Patterns shown on pages 132-133)



Above: Vogue Pattern S-4690, the sleeveless sheath and matching fitted cardigan jacket. Sizes 12 to 20 (30 to 38). Needed for size 16 (34): four yards of 39" fabric, plus 1¾ yards of 39" fabric for the jacket lining (we lined it with printed silk). The Pattern: $1.



Above: Vogue Pattern 909, the boxy jacket over a luncheon-through-cocktails dress. Sizes 12 to 18 (30 to 36). Needed for size 16 (34): 3⅜ yards of 54" fabric for the costume, plus 3¾ yards of 39" fabric for the lining of the jacket. The price of the Pattern: $2.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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GRIGSBY

New bareness: thong sandals, thong stockings

For the women with the prettiest feet—the best news since the thong sandal went up on high heels: the thong stocking, as here.
Off the foot, the stocking looks very like a Japanese *tabi*.
In the shoe, it looks like any stocking.
The thong shoe here is a clog-heel patent leather sandal, very good with bare Chinese-shaped sheaths, day and night.
Mary Grey stockings with a subtly rosy cast, $2.50;
Capezio shoes, $13.
Both: Bonwit Teller.
Karpet-Squares, by Allen.

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